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**The Sociology of the Representation of
National Self through the Translation of
Modern Thai Literature into English:
a Bourdieusian Approach**

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Thesis submitted for the degree of PhD
2016

Centre for Translation Studies
SOAS, University of London

Declaration for SOAS PhD thesis

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ABSTRACT

This thesis aims to investigate the translational practices and products of modern Thai literature into other languages. Deeming the translation of modern Thai literature as a form of the representation of the Thai Self to Others, the thesis examines the roles and characteristics of the translation agents in terms their selection of modern Thai in translation. The thesis is driven by a series of research questions which investigate how and to what extent the narrative of Thainess and the “Thai regime of images” dictate the translational practices of modern Thai literature into foreign languages; how the translation agents in the field in question perform their practices in accordance with such compelling and powerful discourses prevailing in Thai society; and how Bourdieusean sociology helps shed light on the translational activities of modern Thai literature.

The thesis views translational practices as socially-situated practices. In doing so, the thesis adopts Bourdieusean sociological approaches to investigate the field of the translation of modern Thai literature. Bourdieu's reflexive sociology allows the thesis to evaluate the socially-situated practices of the translation of modern Thai literature in a relational and effective fashion.

Being regarded as a subfield in the field of Thai literature, the field of the translation of modern Thai literature inherited not only agents, but also some logics of practice from its mega-field. Seen in this light, the values that have been highly regarded in the field of Thai literature are also welcomed by the agents in the field of the translation of modern Thai literature, as mirrored in some selections of the translation of modern Thai literature.

Unanimously serving the narrative of Thainess and the “Thai regime of images”, the discourse of *appropriateness* found in Thai literature is influenced by both domestically fabricated narratives and the repercussions of the Contact Zone between Thailand and the West. Such a discourse plays a significant role in determining the practices of the agents in the field of the translation of modern Thai literature.

Employing this discourse in their practices, related translation agents in the field not only are able to attain their desired capital, but also succeed in preserving their position in the milieu. In the meantime, the discourse of *appropriateness* is strengthened through agents' practices and the “Thai regime of images” and the discourse of Thainess are thus securely preserved.

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NOTE ON TRANSLITERATION AND REFERENCING

There is no generally agreed system of representing Thai in roman script, and all systems have some limitations because the 26 letters of the roman alphabet are not sufficient to represent all the consonants, vowels, diphthongs, and tones of Thai.

In this thesis I have adopted a modified version of the Royal Institute system of romanising Thai. The system makes no distinction between long and short vowel forms; and tones are not represented. Dashes are used to separate units of compound expressions that are translated as a single term in English, such as *khwam-pen-thai* for “Thainess”.

I follow the Thai norm of referring to Thai authors by given names, not surnames, and all citations by Thai authors are alphabetised in the bibliography and elsewhere by given names. I follow the authors', interviewees' and informants' preferred spelling of their own names in English when known rather than romanising names in keeping with my own transliteration system to maintain consistency. I also separate the list of Bibliography into the English materials, Thai materials and Interviewees and Conference.

CHAPTER ONE: INTRODUCTION

Thesis Overview

This thesis analyses the sociological aspects of translational activities performed by related agents in the field of the translation of modern Thai literature. With the Bourdieusean sociological tools of field, habitus, capital and doxa, the thesis examines the structures and dynamics of the field of the translation of modern Thai literature. It investigates a range of translational activities, roles of translated products and roles of translation agents, including selecting practices performed by such agents of the translation of modern Thai literature. The thesis focuses on formations and transformations of the productions of modern Thai literature in translation. I argue that such formations, transformations and developments have been greatly influenced by social, historical and cultural elements circulated and absorbed in Thailand.

The literature of any one culture contains, depicts and transmits the cultural and social principles of that culture. Hence, the translations of the literature of a particular culture can be regarded as one of the *representations of the national identity* of that culture and society, in the case of this thesis, Siam or Thailand¹. From an in-depth analysis of the selection processes of modern Thai literary works to be translated, this thesis reveals that the practices performed by the agents are firmly linked to the fashion of the representation of Siam/Thailand in a certain *appropriate* manner. Through this lens of national identity and investigation of

¹ In 1939, Field Marshal Plaek Phibunsongkhram, the Siamese leader of the day, renamed Siam to Thailand, in the wake of one of seven nationalist regimes (Baker and Pasuk, 2014, p.207).

translational selective activities, I argue that the notion of Thainess or ความเป็นไทย (*khwa-men-thai*), as (intended) to be promulgated to Others² and the Thai regime of images³, in particular, persist and even dominate the questions and choices of the circulation and production of modern Thai literature in translation. The translation agents in the field select the *appropriate* modern Thai literature to be translated and such *appropriate* selection is largely governed by the notion of Thainess and the Thai regime of images.

Focussing on the translational activities of the out-translations of modern Thai literary texts, this thesis observes the roles, manners and practices which the agents in the field of the translation of modern Thai literature into English perform as the struggle for pursuing various kinds of capital in the given field, including monetary, or economic capital, symbolic capital and cultural capital, as well as their aspiration in maintaining or elevating their positions in the field. This thesis views such translational practices as sociological and cultural activities. In other words, the practices of the production and circulation of modern Thai literature are fundamentally related to social, cultural and historical elements. As we shall see, social, cultural and historical compulsions play a great role in the production of both Thai literature itself, as well as translations of Thai literature. These forces not only drive the manners of the literary productions, both Thai literary production and the production of translation, but are

² The term Other in this thesis means non-Thai people. The Other in the sense of this thesis signifies two groups of foreigners. For the first group of foreigners, I adopt Other to indicate foreigners who had encounters with Siamese people. Those incidents of encounters between Western and Siamese people from the reign of King Rama IV (r. 1851-1868) onwards have generated certain established values in Thai society. This will be discussed further at length in Chapter Five. The second group of Others is the reception of the translation of Thai literature.

³ The Thai regime of images is the term Peter Jackson (2004) proposes as “the analysis of the empirical character and logical form of modes of Thai power.” The Thai regime of images “is an internally differentiated form of power that exerts systematically different types of policing and control over actions and discourse in private and public spheres, respectively.” (Jackson, 2004, p.181) This will be further discussed in Chapter Five.

also embedded into agents' dispositions and habitus as well as being reproduced through the practices of related agents over time.

Social milieu, cultures and historical events generate a set of values, beliefs and narratives for societal members to hold, perceive and absorb into themselves. Members of society are either consciously or subconsciously influenced by socially, culturally and historically derived sets of values and beliefs. Such values and beliefs, as a consequence, have gradually been absorbed into the daily practices of the agents in Thai society in general, as well as Thai translation agents, as most of them are also members of Siamese/Thai society. In the meantime, practices performed by members of the society, as influenced by those empowering elements, in turn, also depict the intentions of those values. Such members practice their actions in the same or similar fashion repeatedly, and as such, social, cultural and historical values are thus reproduced and circulated within the society. This epitomises the way in which society, cultures and histories, and social agents have a firm interrelationship with each other. In the case of Siam/Thailand, Siamese/Thai society, cultures and historic events generated a certain set of values and beliefs, or the narrative largely known as Thainess or *khwam-pen-thai*, as aforementioned. Influencing the quotidian practices of Siamese/Thai society as a whole, the narrative of Thainess and the Thai regime of images, as well as some other social, cultural and historical values, also govern translational questions and practices performed by the translation agents of modern Thai literature in translation. Given the various factors at play in selections of translational activities, this thesis examines the genesis and impact of these factors of influences, as they largely control and urge the selection, production and circulation of modern Thai literature in translation. These

empowering controls over the agents in society can be scrutinised throughout translational activities, especially the out-translations of modern Thai literature into other languages through the adoption of Bourdieusean sociological approaches.

The relevant translation agents, especially Thai translation agents, are aware of the fact that the representation of the Thai Self can be portrayed through the channel of translations of modern Thai literary texts. As members of the Siamese/Thai societal milieu, translation agents have already absorbed social, cultural and historical influences and have embraced established literary paradigms, as well as the narrative of Thainess into their thinking and practices in their daily life. Having internalised the narrative of Thainess and cautiously cognisant of the Thai regime of images, the related translation agents have carefully made their selections of modern Thai literary texts for translation conform and apply to the established *appropriate* values and literary paradigms as well as to the narrative of Thainess. In this light, practices performed by translation agents in selecting modern Thai literature are motivated by the narratives of Thainess and the Thai regime of images, by which it is considered to be the *appropriate* way of selecting and exhibiting the Thai self internationally. The *appropriate* selections for translation include positive and well-oriented presentations of Thailand, with less, or without, regard to the reality, which suggests that the selectors and other related agents are clearly governed by the aforementioned generated values and the narrative of Thainess and the Thai regime of images. Such *appropriate* and *inappropriate* selections of modern Thai literature in translation will be further discussed throughout the thesis.

Through Bourdieusean sociological tools, this thesis argues and concludes that the notion of Thainess as well as the Thai regime of images, can still be perceived through the lens of the practices of the circulation and production of modern Thai literature in translation. The discourse of Thainess and the Thai regime of images govern the translational practices of modern Thai literature, as it is reflected in the way of selecting literature that the translation agents considered as *appropriate*. Being a product of the discourse of Thainess and the Thai regime of images, the discourse of *appropriateness* largely governs the question of selection of modern Thai literature in translation. The translation agents perform their practices according to this discourse. The discourse of *appropriateness* therefore is strengthened through the practices of the related agents in the field of the translation of modern Thai literature. In the meantime, the Thai regime of images and the discourse of Thainess are also securely preserved through the *appropriate* practices of the translation agents.

Background of the Thesis

Much research on Thai literary works and their translation focuses on linguistic aspects at the textual level, including examinations of the linguistic styles and the problems of the translation process.⁴ These studies normally deal only with microscopic details on the

⁴ The mentioned research includes Parichart Yanwaree's MA dissertation on *Maekmai's Technique in Translating Children Literature Otherwise Known as Sheila The Great and Superfudge* (2001), Panithee Trachoo's MA dissertation on *A Comparative Study of the Two Translations of the Novel Of Mice and Men* (2001), Saowalak Joyjaroensuk's MA dissertation on *Strategies in Translating Passive Sentences of English Novels by "Nida", "Boonyarat" and "V.Vinichchayakul"* (2001), Warunee Surangsee's MA dissertation on *A Study of Translation Strategies and Features of Meaning Equivalence in Translating Selected Popular English Songs into Thai* (2003), Jurairat Sudprakonkate's MA dissertation on *A Literary Study of Style in the Thai Translated Version of "the Queens Confession"* (2000), Sudavadee Suksuchee's MA dissertation on *Chaiwat Yonpiams Techniques in Translating "How The West Was Won"* (2001), Nida Jampathip's MA dissertation on *A Study of the Thai Translation of Bram Stoker's Dracula by A. Saisuwan* (2003) and Paradee Tungtang's PhD thesis on *Shakespeare in Thailand* (2011).

semantic level of the texts; while there still appears to be a relatively limited amount of research and study at the macroscopic level of Thai literature in translation as a whole.⁵ Due to the fact that the focus of most of the researchers on Thai literature in translation lies with the linguistic and semantic angles, the social and cultural aspects of Thai literary works in translation are neglected. The social and cultural perspectives of each translation work are crucial, as each translation is the site where different societies and cultures encounter each other. Inevitably, while conducting the translation processes, the nuance, complexity and subtlety of different cultures come into play. The translated literature depicts, either covertly or overtly, values from both sides – original cultures, target cultures or even related third-party cultures. Therefore, aside from the linguistic aspects, the study of translation from a cultural and sociological perspective is also pivotal. In order to help understand the role and functions of modern Thai literary works in translation, this thesis examines social and cultural aspects as they are the key players in the formation and structures of the field of the translation of modern Thai literature.

It cannot be denied that there is already a great deal of research on Thai literature, both classical and modern, and its various cultural and social impacts, as undertaken by a number of researchers. This includes Wibha Senanan (Kongkananda)'s *The Genesis of the Novel in Thailand* (1975) and Trisilpa Boonkhachorn's *Phatthanakan nawaniyai thai rawang phutthasakkarat 2475-2500 [1932-1957]: kan sueksa khwamsamphan rawang nawaniyai kap sangkhom* [*Development of Modern Thai Literature between 1932 and 1957: A Study on the*

⁵A macroscopic research on film subtitling in Thailand on the aspect of rendering culture has been undertaken as a PhD thesis in 2013, *Translating Culture in Films: Subtitling in Thailand* by Intira Bumrungsalee.

Relationship between Literature and Society] (1978). These works and theses have clearly examined the relations between Thai/Siamese historical events and literary productions, as well as the impact of one upon the other. However, academic research on the relationship between historical events and the impact in relation to *translated versions* of modern Thai literary texts is yet to appear in the literary academic field, either in Thai or in any other language. Although, in fact, there are several texts relating to the production of modern Thai literary works in translation and the issue of the low level of production of modern Thai literature in translation, several articles have been published in the free literary magazine distributed by the Office of Contemporary Art and Culture, Ministry Of Culture (hereafter - OCAC) (i.e. Anon, 2014a, pp. 92-95; Prabda, 2014, pp. 108-113; Uthis, 2014a, p. 3; Uthis, 2014b, p.7). These articles on the translations of modern Thai novels are simply either too short or not clear – none of these works are effectively engaged in the relationship between the elements in society and the (lack of) productions of the translation of modern Thai literature. In spite of the fact that socially, culturally and historically derived values and beliefs play a significant role in the production of modern Thai literature in translation, none of the abovementioned essays investigates the influences at play of social and cultural forces on the production and circulation of modern Thai literature in translation. These texts are simply written to inform Thai readers that, even though Thai literary works are of high quality, only a few have been translated and exported. These written texts were mostly produced to raise awareness of and give attention to the pivotal and critical positions where Thai literary works in translation are situated in the world market. Consequently, there remains a lack of critical research into the elements and issues of the production and

circulation of modern Thai literature in translation, especially on aspects of the round-relationship between translated literature, cultures and societies.

It is crucial to undertake some critical research into the production and circulation of modern Thai literary works in translation because of several factors: one of the most important is the apparently low number of translated titles of modern Thai novels. Let alone other big world languages, being compared to other Asian literary works in translation, e.g. Japanese, Chinese and Korean, and some other South East Asian literatures in translation, e.g. Vietnamese, a relatively lower number of translated Thai literary texts can be easily and obviously recognised. Secondly, translated literature can serve as one of many tools for the representation of a national sense of Self. In this regard, research on translation shows that self-representation to Others through the optic of the translation of modern Thai literature depicts some values which interrelate with the values embedded in the literature, as well as the key governing values in Thai society encapsulated in the notion of Thainess and the Thai regime of images. These elements are yet to be critically researched in academia and, as a result, research on these sociological and cultural aspects of translation of modern Thai literature is pivotal.

The background data for this thesis will be partly based on data from the Index Translationum⁶, a list of books translated in the world (the international bibliography of translation) and the index of translated Thai literary texts provided by ปรัชญ์ (Prakot)

⁶ See Appendix 2, (Appendix 2 shows only the list of translation of modern Thai literature).

magazine⁷ (*Revelation*) (hereafter- *Prakot*)⁸ produced by the OCAC. Admittedly, the Index Translationum database is not entirely reliable due to several factors, including the different definitions of literature of each country and great fluctuations observed on the database. However, as of now, it is the only “official” and “international” database which provides statistics of translated books around the world (Heilbron, 1999, pp.432-433). Even though there is a more recent figure, shown by Juliane House (2013) on the translation flow, the Directorate-General for Translation of the European Commission, this database focuses only on translation flow within the European commission and is still thus too limited for the purposes of this thesis. Therefore, I investigate the statistics on this database as a starting point for my research and apply it sparingly. Regarding the authority of the data, as of March 2012 the database shows that there are 26,873 works of Japanese literature in translation, 19,271 of Chinese literature, 4,451 records of Korean literature, 653 titles of Vietnamese literature and, finally, 215 titles of Thai literature in translation found in the Index Translationum database (UNESCO, 2012). And on the authority of the data, as of December 2014, the database reveals 29,829 titles of Japanese literature in translation, 20,320 titles of Chinese literature, 4,730 records of Korean literature, 688 titles of Vietnamese literature and, finally, 226 titles of Thai literature in translation found in the Index Translationum database (UNESCO, 2014).

⁷ *Prakot* or ปรัชญา is a free bi-annual contemporary Thai literary journal, produced under the collaboration of Office of Contemporary Art and Culture, Ministry Of Culture, Thailand and other related Thai editors and writers (Uthis, 2014a, p.3). Its first issue, ปรัชญา 01, was published for the months of January to June 2014 and its second issue, ปรัชญา 02, was distributed for the months of July to December 2014.

⁸ See Appendix 1.

Original Languages of Translated Titles	Numbers of Translated Titles: March 2012	Numbers of Translated Titles: December 2014
Japanese	26,873	29,829
Chinese	19,271	20,320
Korean	4,451	4,730
Vietnamese	653	688
Thai	215	226

Table 1.1 - Data from the Index Translationum in March 2012 and December 2014 – Asian Languages

According to the data illustrated in the Index Translationum database, it is noticeable that there is a much lower number of Thai literary texts in translation than of Japanese and Chinese books. In fact, Thai literature and other works of Southeast Asian literature in translation have a lower number available in the world market than many other East Asian national literatures. Again, as shown in the same database, as of March 2012, there were 42 titles of translations of Laotian literary works, 52 records of Khmer literary works, 191 Malay literary texts and finally, 318 translated Indonesian works and 21 translated Javanese literary texts to be found (UNESCO, 2012). And as of December 2014, there were 44 titles of translations of Laotian literary texts, 54 records of Khmer literary texts in translation, 231 Malay literary texts in translation and finally, 347 pieces of translated Indonesian literature and 21 translated Javanese literary texts found in the database (UNESCO, 2014).

Original Languages of Translated Titles	Numbers of Translated Titles: March 2012	Numbers of Translated Titles: December 2014
Laotian	42	44
Khmer	52	54
Malay	191	231
Indonesian	318	347
Javanese	21	21

Table 1.2 - Data from the Index Translationum in March 2012 and December 2014 – South East Asian Languages

Clearly, according to the data from 2012 and 2014, there are only slight differences in the numbers of translated modern literature in some languages while there are huge differences in others. As for modern Thai literature in translation, in December 2014 the translations increase by only 11 titles, a number which does not include prominent translation projects including the titles produced by the OCAC in 2011-2014⁹ and the huge project of ขุนช้างขุนแผน (*Khun Chang khun Phaen*) or *The Tale of Khun Chang Khun Phaen: Siam's Great Folk Epic of Love and War* (2012)¹⁰ translated by Chris Baker and Pasuk Phongpaichit (even though this project was traditional literature). This again confirms that this data is not very reliable and therefore this thesis relies on this database only for preliminary information.

Moreover, the number of translated titles from Thai language as shown in the database covers a wide range of sources: books, documentaries, films and official documents. This number, 226, of translated materials from Thai, thus covers a wider range from Thai films to

⁹ See Appendices 1 and 5.

¹⁰ ขุนช้างขุนแผน (*Khun Chang khun Phaen*) or *The Tale of Khun Chang Khun Phaen: Siam's Great Folk Epic of Love and War* (2012) translated by Chris Baker and Pasuk Phongpaichit is a famous traditional Thai literary classic about love, war and tragedy (Baker and Pasuk, 2012).

documentaries. It is impossible that, even covering all sources of texts and media, the number of translated texts and media from Thai into other languages is only 226 titles. This again suggests that the database is not completely reliable. However, it suggests that translated Thai modern literature in the database is certainly less than the 226 titles if we consider the database as preliminary data (as can be seen in Appendix 2, which shows only the list of translated modern Thai literature).

The background data of the thesis, therefore, is complemented by the index¹¹ provided by *Prakot* magazine in 2014, as aforementioned. Admittedly, this directory is more complete than that previously mentioned in terms of its more consistent definitions of modern and contemporary Thai literature, as it was especially carried out for listing translated modern and contemporary Thai literature. This index does give almost full records of translations into some languages, i.e. Japanese and English languages, therefore it can enhance what the Index Translationum lacks, namely the limitations of the definitions of translated books and English translations of some books.¹² Although, this index provided by OCAC is seemingly more complete, it shows the list of translations of modern Thai literature into only 5 languages – English, French, Chinese, Malay and Japanese; while the Index Translationum depicts a considerable variety of languages, including German, Swedish and Spanish.

These rationales and reasons are relevant to several main questions that are posed in this thesis. The starting point and initial focus of the research is the factors and reasons which determine (the lack of)/the production of modern Thai literature in translation. The preliminary

¹¹ See Appendix 1.

¹² From 1986, the US had withdrawn its contribution to the Index Translationum yearbook, the Index Translationum, therefore, became less trustworthy ever since (Pym and Chrupala, 2005, p.27).

research for this thesis started from the Index Translationum database, as illustrated earlier. However, while conducting initial quantitative research for this thesis, some common patterns of the existing translations of modern Thai novels in the international market were evinced. These commonly found patterns are associated with the interrelationship between the social and cultural impacts and the dispositions performed by the translation agents in the field, as well as the power relations distributed among agents. The main focus of the thesis is directed to the questions of: to what extent the Thai regime of images and social and cultural forces dictate the translational practices of modern Thai literature; how the translation agents the field of the translation of modern Thai literature practices in relation to the compelling narratives; and how the translation agents perform in the field in order to preserve their positions; as well as to what extent Bourdieusean sociological approaches can be applied to justify the out-translational phenomenon of Thai literature.

Rationale for the Key Foci of the Thesis

This thesis focuses its interest on modern Thai literary works in translation, which were authored and distributed from 1932 onwards. The year 1932 is considered to be one of the most crucial times in Siamese/Thai history. The country had a long and established system of absolute monarchy up until 1932. On June 24th of that year a revolutionary coup d'état changed Thailand's political system from one of absolute monarchy to a constitutional monarchy. Since it was one of the most pivotal turning points in Thailand's history, the incident led the country into a new phase, especially in terms of modernity and other sociological aspects of Thailand's history (Manich, 1993, pp.570-574; Wyatt, 2003, p. 234).

Moreover, the 1920s was an experimental period for a new kind of Thai literature. In the last two years of the 1920s, came the *official* emergence of Thai novels. From 1928-1929, the publication of the first three canonised Thai novels appeared. This type of proper novel suggests that they were uniquely Thai without the shadows of Western and Chinese literature and comprised ลูกผู้ชาย (*Luk phuchai*) or *A Real Man* (1928) by Siburapha (Kulap Saipradit) (hereafter - *A Real Man* (1928)), ละครแห่งชีวิต (*Lakhon haeng chiwit*) or *The Circus of Life* (1929) by Akatdamkoeng Raphiphat (hereafter - *The Circus of Life* (1929)) and ศัตรูของเจ้าหล่อน (*Sattru khong chao lon*) or *Her Enemy* (1929) by Dokmai Sot (hereafter - *Her Enemy* (1929)) (Wibha, 1975, pp.72, 82, 98).

These first three proper Thai novels were, however, not exactly the first ones to appear in Thai literary history. The first novel in the Thai literary milieu, ความไม่พยายบาท (*Khwam mai phayabat*) (1915) (hereafter - *Non-Vendetta* (1915)), was written by the novelist Khru Liam¹³ in 1915. This first literary work, the title of which means *Non-Vendetta*, was authored as a parody of a translation of Marie Corelli's *Vendetta; or, The Story of One Forgotten* (1886) (hereafter - *Vendetta*). It was not, however, a huge financial success, as it was neither canonised nor included into the Thai/Siamese literary curriculum until it was discovered and re-examined in 1997 (Thak, 2009a, p.457; Thak, 2009b, p.99). The novel's production and its

¹³ Khru Liam or Luang Wilat Pariwat (pseudonym Nai Samran, 1879-1963) was born in Bangkok. Khru Liam received high-profile schoolings from several Siamese institutions, i.e. Suan Kulap School and a teacher training school in Bangkok. With his extraordinary talents of English languages and other subjects, in spite of being a commoner, he was granted a royal scholarship to pursue his further education in London. Even though he had been bullied and mistreated from other fellow students, he had received first-class results from his degree in London before he returned to Bangkok (Harrison, 2009, pp.347-348; 2014b, p.83).

disappearance are discussed in detail in Chapters Three and Four of this thesis. Even though the first Thai novel was published in 1915, I do not propose this juncture as the starting point of this thesis as it clearly did not have much obvious impact in Thai literary circles and the industry in general.

Apart from the abovementioned crucial political incident of change from absolute to constitutional monarchy, the juncture of 1932 also marked an increase in the literacy rate of Siamese people (Kepner, 2009, p.21). Moreover, the year 1932 and the modernised style of producing literature can be considered as one of the key points of Siamese modernity. From the reign of King Mongkut or King Rama IV (r.1851-1868) onwards and by 1913, many of the young Siamese elite pursued their further education abroad, especially in Western (European) countries (Manas, 1991, p.43). Newly emerged intellectual thought from European countries had firstly circulated among the elite, until gradually filtering down to Siamese commoners with a helping hand from the Presbyterian missionary Dr Dan Breach Bradley, who brought printing technology to Siam in 1835 (Wibha, 1975, p.24). Before the emergence of a modern form of literature, Siamese literary works were in the traditional poetic form while writings in prose form were produced only for official and informative materials (Mattani, 1988, p.11). Having been educated from Western countries from the late nineteenth century onwards, young Siamese elites and scholars gradually practiced and developed their knowledge in a wide range of forms based on their newly acquired Western knowledge (Manich, 1993, p.570) including a new kind of literary production – writing prose fiction. This will be elaborated upon further in Chapter Three. The quest for *siwilai*¹⁴ had been practiced by the Siamese

¹⁴ The quest for *siwilai* is a concept which Thongchai (2000b) signifies as the attempt to be civilised in Western style as performed by Siamese ruling elites in the 19th century. Such an attempt was performed to mark the

ruling elite since the reign of King Mongkut, including the imitation of some of the characteristics of Westerners. This covered a range of practices including the emergence of prose fiction. Thongchai (2000b, pp.528-529) points out that the attempts undertaken by the elite and the intellectual scholars to make the country *siwilai* were based on eclectic thinking from other countries. A hybrid of Western and locally grown ideas of being *siwilai* revolutionised Siam in a wide range of ways such as in terms of wealth, monogamy and etiquette.

Although Thongchai (2000b) does not directly mention the specific impact of modern Thai literary texts as either a contributing factor or an aftermath to such an historic event as 1932 in Siam, the emergence of the first three proper and canonised modern Thai literary works at almost the same juncture in 1932 cannot be taken for granted. As noted above, before 1915, prose fiction had not yet emerged (Thak, 2009a, p.457) and the first three canonised titles did not come out until the late 1920s. This suggests that a new kind of production of Siamese/Thai literature originally by Siamese producers had disappeared between 1915 and 1928-1929, just up until the same period as the Siamese revolutionary coup d'état in 1932. It is apparent that the group of three canonised modern Thai novels emerged just one year apart from each other. Social and political tensions and eclectic ideas from the West came into play at the very same time of a change to the political regime in Siam, and for a shift in the national literary production pattern. Viewed against this backdrop, different ideas embraced from other countries gradually informed and revolutionised thinking, leading to a change from absolute

characteristics and period of being modern and civilised, in the Siamese ruling elites' ideas of the day. *Siwilai* is a term which is transliterated from "civilized" by Siamese ruling elites since the reign of King Mongkut. The term has a wide range of connotations, including decent and well-mannered etiquettes and wearing proper clothes like Westerners (Thongchai, 2000b, pp.530).

monarchy, which was deemed as an obstruction to progress, and to modernity. In a similar sense, foreign-sourced ideas relocated the main type of literary production from the traditional poetic form to the modern prose text, as will be further discussed in Chapters Three and Four. Siamese ruling elites and intellectual scholars introduced revolutionary and modern ideas in both material development and public social manners from other countries. They also introduced the modern form of the literary text as prose fiction at the very same pivotal juncture of the 1932 Siamese revolutionary coup d'état. Even if it is relatively vague to conclude that the new and modern form of Thai literature as prose fiction or prose text was one of the key factors in the revolution, it is noteworthy to consider that a shift from traditional poetic Thai literature to a modern prose form is firmly linked to a collection of foreign-sourced ideas and values as a regime and quest for being modernised and *siwilai*.

Wibha (1975, p.47) also emphasises that the modernisation of Siam was initiated by King Chulalongkorn or King Rama V (r.1868-1910). King Chulalongkorn visited Western countries for the first time where he observed what he perceived as a modernised and civilised atmosphere. On his return to Siam he realised that before he could modernise his country in a material sense he had to first make some fundamental changes to the intellectual horizons of the Siamese. He established a special library for Buddhist literature in 1900 and in 1904 the Siam Society was founded to promote art and science in Siam and her neighbouring countries. In 1905 the National Library was founded following his intention to modernise the Siamese people's intellect. Wibha points out that modernisation in the reign of King Chulalongkorn had a gradual impact to produce a shift in Thai literature (Ibid.). Prose writing gradually appeared in place of the traditional poetic form. Wibha also alludes to the fact that,

“these new forms (short story, the spoken drama and the novel) of imaginative writing emerged while the Thais had come into closer contact with Western cultures (Ibid., p.45).” However, as we shall see, the task of producing proper Thai novels was not easy (see Chapter Three). They were hindered by political and social obstructions and the first uncanonised novel only emerged in 1915 followed by a pack of the three abovementioned canonised novels 15 years later around 1928-1929. This was a period when tensions from modernised and revolutionised political and social forces reached their peak. Thus, the year 1932 marks not only the pivotal juncture for the Siamese revolutionary coup d’etat but also highlights a shift in Thai literary circles.

This thesis begins its investigation in the year 1932, although, it might be argued that the thesis should focus from the 1950s instead, as the peak of the production of socially and politically related modern Thai literary texts started around that juncture, when writers were more open in their social critical works (Harrison, 1994, p.16). In the 1950s many Thai socially and politically committed literary texts were produced and circulated, such as *ฟ้าบ่กัณฑ์* (*Fa bo kan*) (1958) by Lao Khamhom (Khamsing Srinawk) (translated as, *The Politician and Other Stories*) (hereafter - *The Politician and Other Stories* (1958))¹⁵ and many short stories and articles published in the journal *สังคมศาสตร์ปริทัศน์* (*Sangkhomsat parithat*) or *The Social*

¹⁵ *ฟ้าบ่กัณฑ์* (*Fa bo kan*) or *The Politician and Other Stories* is described by Khamsing Srinawk, the author of the book as “Seasonal Literature” or วรรณกรรมแห่งฤดูกาล (*wannakam haeng ruedukan*) that narrates and unveils stories relating to lives of Isan or Northeastern people of Thailand during a specific juncture, the 1950s (Khamsing Srinawk, 2012, p.253).

*Science Review*¹⁶. Arguably, these titles were massively influential for many Thais as well as in terms of the mechanism of literary production. However, the incidents of 1932 were among the most important inspirations for the production of politically and socially committed literature, which led to the mass production of such works in the 1950s and later. Therefore, the year 1932 is one of the crucial moments for both the Thai political environment as well as for literary histories (Thanapol, 2008, pp. 233, 235, 268).

This thesis addresses the concept of modern Thai literature in translation. In this case, by literature I mean modern Thai literary prose work, i.e. short stories, novellas and novels.¹⁷ The rationale behind my giving attention to these kinds of modern literary works, apart from the aforementioned rationale relating to the modernisation of Siam, is that these kinds of literary work attract a wider range of both Thai and foreign readers.

In addition, even though, short stories, novellas and novels in general, are works of creativity and of the imagination of the author, as aforementioned, they can still depict and reflect the social, political and cultural features of such societies. The social and cultural events are manifested and can be perceived by the readers from the content of the productions of modern literature, as well as the manners and dispositions in which they are produced. These social and cultural events and junctures, in turn, impact on the way modern Thai literature is produced and circulated. In other words, the social events and the manner of the production

¹⁶ *Sangkhomsat Parithat* was a quarterly journal on political and social issues in Thailand. The journal was founded by Sulak Sivaraksa in 1963 and ceased publication in 1975 (Anderson, 1985, pp. 32-33).

¹⁷ For Thai readers, modern Thai literary prose works can be broadly divided by their length, i.e. short stories, novellas and novels. This kind of literary work can also be sub-divided by their styles, such as the serious-committed works (politically and socially related or didactic style) and literary works for leisure (and other entertainments). Moreover, they can be justified by their themes, i.e. romance, detective, suspense and, again, politically and socially committed works.

of modern Thai literature are firmly interrelated. These sociological and cultural forces depicted in the literature tend to attract a wider range of target readers for specific reasons, which I examine in Chapters Three, Four and Five, as well as in part in Chapter Six. Modern Thai literature, which reflects social and cultural aspects, shows some tendency to be translated for specific reasons. As a result, this thesis focuses in particular on the manner and disposition of this type of cultural material and why it is translated and distributed more than any other kind of modern Thai literature.

This study emphasises the occurrence of translation primarily into English. English is the most widely spoken language in the world and can be counted as the world's *lingua franca*¹⁸, therefore there is a higher possibility of translation into English and there are more readily available statistics on translation and publication. However, my research will also cover the issues of modern Thai literature in translation into other languages than English, as this thesis might otherwise miss a good opportunity to understand issues of the translation of Thai literature as a whole by researching into some schemes of some countries, such as the Toyota Foundation which has funded a publication campaign named "Knowing Our Neighbours"¹⁹.

One of the reasons that this thesis puts English translations to the fore is the manner of the hierarchical structure of the international translation system. Heilbron (1999, p.433) points out that, "the international translation system is, first and foremost, a hierarchical structure, with

¹⁸ The original meaning of *lingua franca* was from Arabic by which the term means "an intermediary language used by speakers of Arabic with travellers from Western Europe (House, 2003, p. 557)."

¹⁹ This programme is intended to translate some of the best and well-known contemporary literary work of South East Asian languages into Japanese. The campaign has published several of the best-known Thai modern literature, e.g. Siburapha's *Behind the Painting* or *Behind the Painting*; two of M.R. Kukrit Pramoj's literary works and an essay on Dr. Puey Ungpakorn by Sulak Sivaraksa (Phillips, 1987, pp. 52-53). This "Knowing Our Neighbours" project is discussed in depth in Chapters Four and Six.

central, semi-peripheral and peripheral languages.” He groups languages around the world according to the hierarchical structure and manifests that categorising languages by their degree of centrality allows us to observe how the translations flow in the international translation system (Ibid.). His observation shows that English, as the world’s *lingua franca*, functions as a mediator of translation of some countries’ literature. Therefore, unsurprisingly, being a mediator of translation, the English translation of books from other languages has a larger share of the market than others. As a result, I mainly focus on the issue of the translation of Thai literature into English, but will also touch upon some other languages which are relevant to the research.

Moreover, and unsurprisingly, one can say that English is the world’s dominant language. Due to the fact that English is the first language of more than 320 million people worldwide and is also the second language of many other millions of people (Pym and Chrupala, 2005, p.37), it is not surprising that people all over the world have been affected by the hegemony of the English language. Pym and Chrupala point out that globalisation drives other international languages to become centralised and dominant, and that the dominant language at this moment is English (Ibid.). This issue also has an influence on cultural diversity as well as the international translation market. Globalisation and linguistic hegemony have caused some problems relating to the uneven flow and diffusion of translation worldwide. Having gathered their information from the UNESCO yearbook, Pym and Chrupala assert that the expansion of English indicates a reduction in other translations (i.e. that there are fewer translations *into* English). However, they point out that that observation might be too simplistic since there are many more books published in English due to the dominance of the

language and fewer published in other languages. Thus there will be more books translated from English than books translated from other languages (if considered separately) (Ibid., pp. 28-29).

Pym and Chrupala (2005) do not only highlight the issue that there are many more books translated *from* English but also draw attention to the fact that there are fewer books translated *into* English. They argue that “the more books were published in a language, the lower the translation rate would be in that language (Ibid., p.33).” This statement is also stressed by Johan Heilbron, who indicates that the central languages in the translation system have a smaller amount of translation into themselves, which shows an inverse relationship between the centre of the international translation system and the share of translation in its national book production (Heilbron, 1999, p.439).

Heilbron suggests that in order to understand the role of translation in a local context, one needs to investigate the notion of a world-system and the language groups which settle within that world-system (Heilbron, p.432; 2008, p. 188; 2010, p.1; Heilbron and Sapiro, 2007, p.95). He further points out that the key sociological components of a world-system of translation are language groups and the flow of translations occurs between these groups (Ibid.). Heilbron classifies these language groups of the world-system of translation into four hierarchical groups. He does this by adopting Abram de Swaan’s notion of a world-system and Immanuel Wallerstein’s terminologies of the degree of centrality, which are hyper-central, central, semi-peripheral and peripheral (Heilbron, 1999; 2010). It should be noted that the distinctions of these language groups do not always concur with nation states and he indicates the degree of

centrality of these language groups by their size of share in the total number of translated books worldwide acquired from global statistic figures of translation. Apparently, the figures show that English is the hyper-central language in the international translation market while French, German and Russian belong to the central language group. He also shows that the size of language groups does not always entail their degree of centrality in the world-system of translation, i.e. Chinese and Arabic, which have millions of mother-tongue speakers, are situated in the peripheral language groups (Heilbron, 1999, pp.432-434; 2010, pp.2-5).

After categorising the world's languages into the above-mentioned constellations, Heilbron (1999, p.435; 2010, p.5) further reveals that the tendency of international translation flow is more from the core (centre) to the periphery (see Diagram 1.1) and that the translation flow between the peripheral language groups usually prevails through the centre (see Diagram 1.2). In other words, if one wants to translate a peripheral book, one needs to do it into English or other languages in the central group first and from there pass it through to other languages. This means that when a language becomes central in the international translation system, the said language also functions as the "intermediary" or "vehicular" language as well (Ibid.). The retranslation into other peripheral languages from a translation of another peripheral language via the central languages can still be found, although it is less popular. However, the decision to diffuse a translation from a peripheral language still relies on the existence of its translated version into central language(s) and the worldwide book distributions system always follows the methods conveyed by the central languages of the international system (Ibid.).

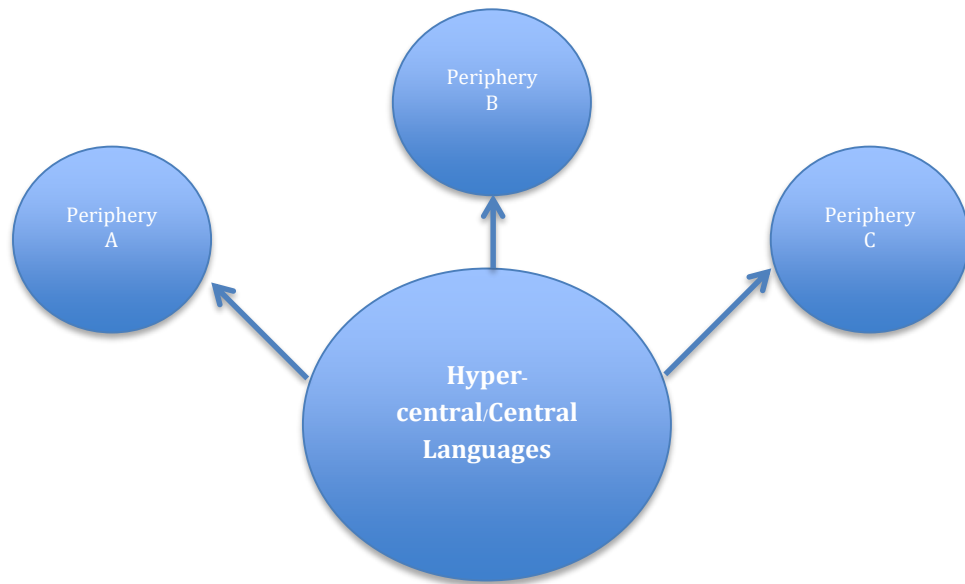


Diagram 1.1 - The tendency of international translation flow: Core - Periphery

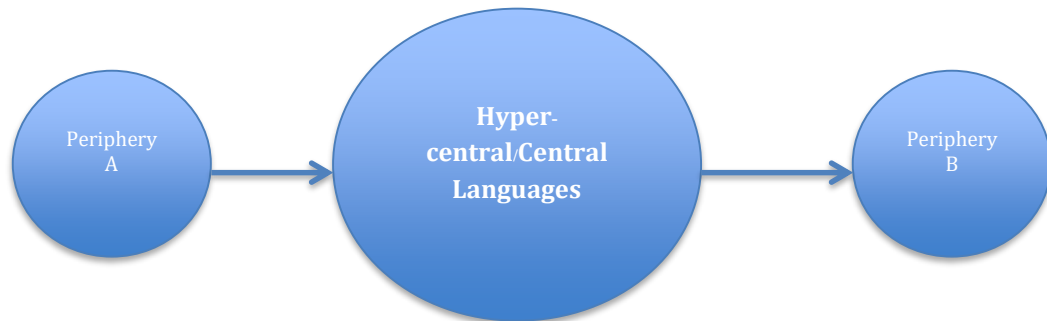


Diagram 1.2 - The tendency of international translation flow: Core as intermediary

These aforementioned factors – the hegemony of English in the world's international system of translation, the uneven flow in the international system of translation between language groups, and the factor that the English language functions as the intermediary or vehicular of translation processes – play a predominant role in the international sphere of translation. As

a result, this thesis mainly focuses on the dispositions and manners of the translation of modern Thai literature into English. Thai language, by using the hierarchical structure categorised by Heilbron, is classified as a language which belongs to a peripheral language group, according to primary data from the Index Translationum database. Books published in Thai, therefore, have a greater tendency to be translated into English than any other language, according to Heilbron (1999; 2010).

Theoretical Framework

This thesis largely views the translational production of modern Thai literature as a socially and culturally driven activity. As a result, one of the methods for this research is mainly based on sociological approaches, as Venuti (1995, p.18) states, “the viability of a translation is established by its relationship to the cultural and social conditions under which it is produced and read.” Therefore, the social conditions under which translations are produced are necessarily investigated through the lens of sociological approaches.

This thesis applies methodological tools from the work of Pierre Bourdieu to shed light on the translational activities of modern Thai literature. Bourdieu’s sociological approaches of field, habitus, capital and doxa are widely adopted throughout the thesis. It mainly investigates the spheres in which the agents perform their practices of translation as the field of the translation of modern Thai literature. By investigating the domain of the translation of modern Thai literature, the thesis employs the sociological approach of *field* by Pierre Bourdieu. Field, in Bourdieu’s sense, is, in short, the platform for performing struggle by the members of the field in their pursuit of capital and higher positions. The field is the sphere

where habitus of the agents in the field urges certain practices. This section of the thesis offers only preliminary and concise definitions of all these terms and methodologies. The clarification and the adoption of the sociological notions of field, habitus, capital and doxa will be elucidated in depth and at length in the next chapter, Chapter Two.

Another main tool deployed in this thesis is that of Pierre Bourdieu's notion of habitus. Habitus is a sociological tool which helps shed light on the dispositions of the translation agents of modern Thai literature in translation.

Bourdieu defines *habitus* as,

systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles which generate and organize practices and representations that can be objectively adapted to their outcomes without presupposing a conscious aiming at ends or an express mastery of the operations necessary in order to attain them.

(Bourdieu, 1990, p.53)

In short, habitus refers to the dispositions which are structured by the social environments by inculcation and past experiences and, at the same time, are structuring society. This thesis investigates the translational activities and dispositions of the translation agents of modern Thai literature in translation as the habitus within the field of modern Thai literature in translation.

The notions of field and habitus by Pierre Bourdieu are inseparable because of the reflexive sociology where, as Bourdieu sees it for the social analysis, society and agents in society influence each other reflexively and relationally.

Another sociological tool by Bourdieu which is applied to this thesis is capital. Capital, in short, refers to the accumulated labours which construct the dynamics of the struggle of the agents within the field, and by the field the thesis means the field of translated modern Thai literature. There are several types of capital – economic, cultural and social (see Chapter Two).

The other tool proposed by Bourdieu adopted in this thesis is the notion of doxa. According to Bourdieu, doxa or doxic beliefs are the beliefs that are “undisputed, pre-reflexive, naïve compliance with the fundamental presuppositions of the field” (Bourdieu, 1990, p.68). Doxa is a shared way of thinking that is powerful in a field, therefore the doxic belief can be read in a Thai context as the *appropriate* selection of modern Thai literature complying with the discourse of Thainess and the Thai regime of images. The notion of doxa or doxic belief will be thoroughly outlined in Chapter Two together with further analysis of the notion of *appropriateness* as well as the narrative of Thainess and the Thai regime of images, or understood by Bourdieu as doxic beliefs, will be delineated in Chapter Five.

This thesis aims to investigate translational activities by the translation agents in the field of modern Thai literature in translation. Consequently, the primary information from those related translation agents is required for the thesis. In Chapter Six, the investigation of actions performed in the field of the translation of modern Thai literature will be illustrated based on primary pieces of interview material. The primary information and material have been acquired from a wide range of translation agents²⁰, i.e. translators of modern Thai literature

²⁰ Translation agents in the thesis’ sense cover related people in the translational enterprises of modern Thai literature in translation (see Chapter Six).

themselves, editors, related publishers, books rights agencies and representatives, related associations and governmental offices.

Summary of Chapters

As noted above, this thesis investigates sociological aspects within the domain of the translation of modern Thai literature. Adopting a sociological approach in terms of its theoretical perspective, Chapter Two outlines the application of the main sociological tools proposed by Pierre Bourdieu to investigate the practice performed in the societal sphere – the sociological applications of field, habitus, capital and doxa. In this thesis, the areas and realm of modern Thai literature are regarded as a field of the translation of modern Thai literature. In Chapter Two I introduce theoretical tools for analysing such spheres as well as the struggle, practices and performances exercised within said spheres. I also touch on other research in Translation Studies and display the pivotal points of the sociological aspects in Translation Studies research.

As noted above, modern Thai literary texts have been greatly driven by empowering values. Such values are not only a driving mechanism for the production of modern Thai literature but are also embedded into the literature. These designating powers and the narrative of Thainess, as introduced above, are coloured by several key forces: social, cultural and historical values. In Chapter Three, I introduce and examine the field of Thai literature regarding the sociological and cultural aspects in particular, as a field of power of the field of the translation of modern Thai literature. As a foundation of the field of the translation of modern Thai literature, I examine Siam/Thailand's historical events which massively

influenced the manner and character of literary productions and the literary industry in Thailand. The chapter explores the historical events which contributed to the productions of modern Thai literature in certain genres, ones that reflect the historical, political and social events of Thailand. Many of the literary texts which were authored and produced as a result of these historical events were acclaimed as modern Thai classics or as part of the literary canon and they thus created socialist realist cultural capital in the field. Being acclaimed as such, literature resulting from the historical events was translated into other languages, i.e. English and Japanese. These modern classics have been retranslated and reproduced in the field of modern Thai literature in translation by many translation agents. The chapter investigates the logic of the field as well as the background of the literary productions during these historical events and argues that social and political driving forces played a great role in literary production in Thailand from the earliest period since printing technology was introduced into Siam. This chapter also argues that the field of Thai literature is related with the field of the translation of modern Thai literature in terms of certain dynamics and structures of the field; and that the field of Thai literature also plays a prominent role in influencing the dynamics in the field of the translation of modern Thai literature.

Following the foundations and the relationship between the field of Thai literature and the field of the translation of modern Thai literature, in Chapter Four I unravel all the related aspects of the products and the productions of modern Thai literature in translation, such as the history of the translation industry in Thailand, both the in-translation and out-translation. I also discuss the characters of translated modern Thai literature and reveal the dynamics behind the production of the translation. Therefore, in this chapter, several prominent titles

of translations of modern Thai literature will be discussed in relation to the field of Thai literature. This chapter also discusses some of the characteristics of modern Thai literature in translation shared in the field, i.e. socially and politically related characteristics and the anthological character or compilations of translation of modern Thai literature.

In Chapter Five I further examine the habitus and doxa possessed by related agents who take positions in the field of the translation of modern Thai literature. This chapter introduces contemporary Thai literary paradigms that translation agents and agents in the field of Thai literature share. Agents in both fields are under the influence of such paradigms as is reflected in the selections of translated modern Thai literature into foreign languages. Moreover, the contemporary Thai literary paradigms of *appropriateness* create a discourse of orthodoxy in the field of the translation of modern Thai literature and engender the conventional practices in the given field.

The discourse of *appropriateness* and contemporary Thai literary paradigms are adopted as tools in assisting some translation agents to preserve their positions in the field of the translation of modern Thai literature. In Chapter Six, I analyse the practices and contributions of agents in the field of the translation of modern Thai literature. The practices performed by agents in the field of the translation of modern Thai literature are governed by their habitus. This chapter also makes manifest that the agents performed their practices in the hope not only to pursue capital in the field, but also to maintain or change their positions in the field in question.

As aforementioned, as the thesis investigates the translational activities of modern Thai literature through the lens of sociological approaches proposed by Bourdieu, some readings

and investigation of Bourdieu's sociological frameworks are crucial. In the next chapter, I introduce and examine the theoretical frameworks proposed by Bourdieu that are then adopted throughout the thesis.

CHAPTER TWO: BOURDIEUSEAN SOCIOLOGICAL APPROACHES AND APPLICATION TO THE FIELD OF THE TRANSLATION OF MODERN THAI LITERATURE

Introduction

This thesis views the translational activity as a social practice. To be precise, the thesis sees such activity as both a socially driven and a driving practice. The thesis, therefore, adopts sets of sociological approaches as its theoretical framework and these aspects will be brought to the fore as the analytical tools. The sociological approach on translation helps the thesis to shed light on the case of dynamic flows of translation of modern Thai literature.

Translation is an activity that is generated by and which generates communication within and/or across given societies through and by a set of mediations and mediators. In this sense, the mediators mean not only translators but also include other translation agents such as publishers, editors, translation institutions and patrons, not to mention other translation driving agents such as clients and markets. A text can be translated by only one translator but before the text is translated other activities have to be conducted, i.e. the selection of the original texts to be translated. Such activities are normally not conducted by the translator solely; other agents of translation also get involved. As a consequence, it is crucial to scope this study of the translation flow of Thai literature into foreign languages within a socially conditioned framework.

This chapter makes a thorough examination of the main theoretical framework of the whole thesis, namely Pierre Bourdieu's key sociology. It further reviews the adoption and

application of Bourdieu's sociological accounts to research on translation activities, as well as Translation Studies, as an emerging discipline. The application of sociological approaches of field, habitus, capital and doxa developed by Bourdieu can justify the dynamics and structures of selections for production and circulation of modern Thai literature in translation. These include the inclinations of practices performed by related agents in the given domain of translation of modern Thai literature, the struggle made by agents in the spheres, and the accumulated labour in return for the struggle, as well as the doxic practices performed by related agents in the field. The conceptual tools of Pierre Bourdieu's sociological notion of habitus can be profoundly productive and fruitful in elucidating and shedding light on the exercise of choosing which modern Thai literary texts to translate and how to then market and circulate them.

Pierre Bourdieu's Sociology and Translation Studies

The main aim of this chapter is to review the sociological notions proposed by Pierre Bourdieu, as these concepts are being adopted throughout this thesis. Sociological approaches to researching Translation Studies have recently been developed. Translation Studies had long been regarded as a subfield of one of the most prevailing fields on researching literature - Comparative Literature field (Hanna, 2006, p. 12). In addition, the scope of traditional paradigms for analysing translations had been only on the linguistic facets of the translations rather than expanding the areas of research and focusing on other elements with regard to translated products. Researchers on Translation Studies as well as translation theorists have questioned the outdated methods and approaches to the analysis of translation and have called for new models for examining translations and translational activities, as the old-fashioned

strategies paid little or no attention to the dynamics of the related elements and agents of translations (Ibid.). Since the 1980s, there have been many changes in the paradigms for research on Translation Studies, translations and translational activities. The “turns” of Translation Studies have changed constantly over time from the linguistic styles of research to the cultural turn²¹ of Translation Studies in the 1980s, and on to the empirical turn (e.g. Toury, 2006) of the 1990s in Translation Studies (Duarte et al., 2006, p.2-3). However, due to the “depersonalisation in translation research during the cultural turn” in Translation Studies (Liang, 2010, p.18), many researchers placed their interest in the sociological turns of Translation Studies.

Along with the shift from the traditional turn to the cultural turn (e.g. Bassnett and Lefevere, 1990; 1998; Yan and Huang, 2014) and empirical turn in Translation Studies respectively, researchers on Translation Studies and translation theorists saw a peak in the application of Descriptive Translation Studies (e.g. Toury, 1995; Pym, Shlesinger and Simeoni, 2008) and conducted discussions on the possibility that Translation Studies can be associated with the “interdisciplinary” approaches to research Translation Studies (Duarte et al., 2006, pp. 3-5; Hanna, 2006, p. 12; Snell-Hornby, 2006). During the juncture, some translation researchers, including Gouanvic (1997, p.126) denoted “a remarkable absence of the social” in Toury's descriptive approaches (1995) (i.e. translation norms) to Translation Studies that was adopted in conjunction with Even-Zohar's polysystem theory (1990). This is also accentuated by other

²¹ Cultural translation is the translation that cultural “transfer and interaction” situated, it was initiated in the context of postcolonial, but the cultural translation is also used to describe the interaction in globalised interactions (Bhabha, 1994, pp.319-337 as cited in Kaindl, 2014, p.2).

translation researchers, i.e. Edwin Gentzler (1993) and Michaela Wolf (2007), as they affirmed that the polysystem theory pays somewhat scant attention to the social agents and institutions which drive the activities within the system – which also indicates a deficit in the theory of analysis of translational practices (Gentzler, 1993, p.123; Wolf, 2007, p.7). In addition, Wolf (2007, p.9) alludes to the fact that the polysystem and the translational norms can only justify some parts of factors that formulate the activities of translation in some specific cases. The dynamics of the roles of social agents and socially conditioned forces are still yet to be clearly clarified by those two concepts. The contingent factors, which produce the norms, and the internalisation of norms are still crucial in being accounted for (Ibid.). Having confronted the shortfalls of these early and initiating socially-associated theories, many translation theorists and researchers attempted to adopt new concepts from other theorists. Finally, after having encountered the various shifts and turns of mediums to analyse translations through the established interdisciplinary methods, translation theorists and researchers then resorted to one of the most prevalent approaches in the field of Translation Studies – the study of the sociology of translations.

Among the various sociologists, Pierre Bourdieu is one of the most influential figures that many translation researchers have turned to (e.g. Simeoni, 1998; Sela-Sheffy, 2005; 2006; Gouanvic, 2005; Hanna, 2005; 2006; Inghilleri, 2005; Liang, 2010; Alkhamis, 2012; Elgindy, 2013), the other two being Bruno Latour and Niklas Luhmann (Chesterman, 2006, p.13-14; Inghilleri, 2011, p.280). In a word, Bourdieu thoroughly developed his concepts to analyse and discuss that social spheres, and practices of agents in such spheres, are interrelated in reflexive manners. That is to say, the practices by agents and the social space

or field mingled together, which will be discussed in greater depth later in this chapter. Latour proffers the needs to analyse *actors-networks* and scrutinises the *associations* being formed by actors themselves (Inghilleri, 2011, p.280). Luhmann, like Latour, confirms social complexities and contingencies. According to Luhmann (1985; 1995; 2006, as cited in Inghilleri, 2011, p.280), the world and societies are formed by *functional systems and environments* (Ibid.).

Translations are sites for interactions between two different cultures, languages and social spheres. The attention to sociological research in Translation Studies, as a result, is a critical necessity for the studies. Furthermore, analysis of social structures and developments of the counterpart cultures engaged in such translations are also crucial. However, as aforementioned, many theories of Translation Studies paid attention only to the linguistic aspects and the translation agents themselves without any regard for the crucial relationship and interactions between other social agents within the societies. Having encountered the shortfall in the discipline, some Translation Studies researchers, including Sameh Hanna, Wayne Wen-chun Liang, Abdullah M. Alkhamis and Ahmed Elgindy resorted to Bourdieu's notions of sociology to unveil the role of translations in specific contexts and cultures.

Hanna's thesis "Towards a Sociology of Drama Translation: A Bourdieusian Perspective on Translations of Shakespeare's Great Tragedies in Egypt (2006)" examines Arabic translations of Shakespeare's great tragedies – i.e., Hamlet, Othello, King Lear and Macbeth – in Egypt. Hanna (2006) elucidates the field of the cultural production of the translations of Shakespeare into Arabic, specifically in Egypt. He explores the struggles made by two groups of

translation agents within the field, as the established and conventional group of translation agents, and as the unconventional and progressive newcomers of translation agents.

Liang (2010)'s research addresses the investigation of practices related to fantasy fiction translation in Taiwan since the 1990s. His research explains the role of human agents in translational practices dealing specifically with fantasy fiction in Taiwan. With an application of Bourdieusean sociological approaches in comparison to other approaches in Translation Studies, his research attempts to shed light on the degree that Bourdieusean sociological tools can assist in elucidating translational practices. Liang's thesis examines translational practices of fantasy fiction in both the micro and macro respects. For the "micro-structural investigation", he examines four translations of fantasy fiction, J. R. R. Tolkien's *The Hobbit*, C. S. Lewis's *The Chronicles of Narnia*, T. H. White's *The Sword in the Stone* and Philip Pullman's *Northern Lights* (Liang, 2010). The micro-level examination of Liang's observation from a parallel corpus study of those translations unravels "a source-oriented tendency" when translators confronted culture-specific items (Liang, 2010, p.iii). As for the macro level of the research, with the adoption of Bourdieu's sociology, Liang reveals that the logics of production of fantasy fiction translation in Taiwan leaned toward the logic of the market which was constrained by the heteronomous pole outside the field of literature in Taiwan.

Alkhamis's PhD thesis on "Socio-cultural Perspectives on Translation Activities in Saudi Arabia: A Bourdieusean Account (2012)" investigates the translation activity in Saudi Arabia. Alkhamis (2012) observes the (repetitive) behaviour of translation agents in Saudi Arabia with the deployment of the sociological approaches of Bourdieusian sociology. His main

theoretical concepts for this research rest on Pierre Bourdieu's sociology. Alkhamis's research on the translation agents' behaviours, habitus, doxic practices and the socio-cultures of translations is particularly relevant to this research on the sociology of the translation of modern Thai literature. Nonetheless, Alkhamis's thesis is, apparently, conducted in a different and distinctive context, namely Saudi Arabia. Furthermore, the translation activities he observed are the activities of translation of foreign books *into* a specific arena – *in-translation*, while this thesis examines the translational enterprise *from* one particular language literature *into* other languages, or *out-translation*.

In “Translation and the Construction of The Religious Other: a Sociological Approach to English Translations of Islamic Political Discourse” (Elgindy, 2013), Ahmed Elgindy (2013) adopts Bourdieusean sociological tools, of field, habitus, capital and doxa to conceptualise the activity in the field which he considered to be “translations of Islamic political discourse.” Regarding the translation of Islamic political discourse in Anglo-American culture as a socially situated activity, Elgindy unveils the socially-situated dynamics in the English translation of Islamic political texts, including the capital in the field, various positions taken and struggles performed in such a field (ibid.).

As aforementioned, even though translation scholars and researchers adopt concepts from several sociologists, the key concepts proposed by Bourdieu are prominent in the field of Translation Studies research. One of his distinctions is that his concepts were proposed to prevail over the shortcomings of the comprehension of the variations between the subjective

and objective poles of social analysis²². This individual/society binary was the prevailing concept of his time, as understood by two groups of scholars. Bourdieu seeks to surpass the models to investigate social practices of the day, thus shedding light on the relationship of the individual/society dualism.

His main concepts, habitus in particular, are to propose that “the socialized body (which one calls the individual or person) does not stand in opposition to society; it is one of its forms of existence (Bourdieu, 1980, p.29 as cited in Swartz, 1997, p.96).” In other words, this main concept of sociology proposed by Bourdieu does not suggest that the individual (or a person) is detached from the society within which that individual lives; the individuals and the society are not placed in opposition to each other – one outside the other. Bourdieu, however, ascertains that the individual and society are formulated reflexively and relationally. He sees the individual and society as two dimensions, spheres or layers within the same structure of social existing (Swartz, 1997, p.96).

As noted above, Bourdieu's sociology was introduced to dissolve the deficiency in understanding the two main social investigation paradigms; the objective and subjective

²² The subjectivist/objectivist dualism of social analysis was observed by Bourdieu from the stances of social theories which were dominant in France during 1950s-1960s. Between 1950s and 1960s, there were two conflicting schools of thought in France, the existentialism of Jean-Paul Sarte and the structuralism of Claude Lévis-Strauss. (Liang, 2010, pp.59-61; Elgindy, 2013, p.24) According to Bourdieu's reading of these two opposing scholarly standpoints, the social analysis of human's actions based on Sarte's school of existentialism and the phenomenology which place individual's consciousness to the fore are deciphered as subjectivism. In other words, Sarte's school of existentialism proposes that people's actions are driven by human's own direct senses and consciousness, without any regards of outside world (Bourdieu, 1990, p.42). In contrast, the opposing erudite approach of structuralism views that human's actions and social world are merely dependent on objective structure and “independent from its agents and constituted from the stand point of an impartial observer, who is outside of the action, looking down from above on the world he observes (Bourdieu, 1993b, p.56).” For Bourdieu, the structuralism is read as objectivism.

paradigms (Maton, 2012, pp.52-54). The subjectivist or “constructivist” viewpoint of social analysis, commonly adopted by students of Sartre’s school of existentialism (see also Footnote number 22), considers the agents within the social structure as the solitary component that contributes to the structure of the society (Wacquant, 1992, p.9). The main concern of this pole of social analysis is only placed on the subjective understanding of human agents as social reality and thus fails to develop an adequate and thorough investigation of social practices and social structure. This view of social analysis, or “social phenomenology”, as used by Bourdieu (1990, pp.25-26) for representing subjectivism, regards that activities, determinations and consciousness of social actors solely created a prompt product to structure of a society (Wacquant, 1992, p.9). On the contrary, in the case of an objectivist or “structuralist” stance (see also Footnote number 22), Wacquant suggests that the flaw of this understanding concerns the way that social practices and society can be examined from the outside; its structures can be observed, assessed and outlined without any relation to the representations of those agents who inhabit and are situated within those structures (Ibid., pp.7-8). The social analysis in this manner, thus neglects to investigate the subjective social practices of elements or agents.

The structural objectivist pole of social analysis therefore regards agents in the social arena as passive elements. The major misguided defects of epistemology as structural objectivists include a shortfall of ideas of a generation of social regularities (Ibid., p.8). This is what Bourdieu regards as “scholastic fallacy” (Ibid.; Bourdieu, 1990, pp.30-41), that is, the scholars who use this pole of structural objectivism put the adoption of subjects of social analysis in this way in jeopardy, in the sense that they might replace social reality with the structured

model of analysis (Bourdieu, 1998, p. 130; Wacquant, 1992, p.8). Moreover, the social analysis in this structural objectivist manner undermines the “illusion of the transparency of the social world” (Bourdieu, Chamboredon, and Passeron, 1973, pp.329-34 as cited in Wacquant, 1992, p.8).

Having seen the problematic flaws of this epistemological dichotomy of social investigations, Bourdieu, in order to resolve the understanding of the social analysis, puts forward a notion of sociology with his observed relevance between the abovementioned epistemological dualism by his “double reading” of social reality, as *social praxeology* (Ibid., pp.7,11, emphasis added). For Bourdieu, praxeological epistemology surpasses dualism since it keeps researchers from *scholastic fallacy* and fills the gaps between epistemological dualism. His sociological concepts were advocated as a means to amend the misunderstanding of the epistemological approaches of subjectivism/objectivism (Ibid., pp.10-11). In other words, Bourdieu puts forward these sociological notions to overcome the gaps and defects that lie in-between the two stances of social analysing tools. For Bourdieu, the individual/society or subjectivist/objectivist dualism is problematic, as this scholastic flaw overcomes the fracturing unity of the experiences of human races through the limits that were reproduced (Swartz, 1997, p.97). His reflexive sociology is therefore fruitful for the investigation of social practices in an all-round manner, even though Bourdieu is not the first sociologist to propose reflexive sociology or reflexivity as an epistemological approach. Wacquant (1992, pp.36-37) alludes to the fact that the uniqueness for his reflexivity can be clarified in the following terms: firstly, Bourdieu's target is not for individual and separate adoption but for social and intellectual unconscious equipped options in the analysis; secondly, his reflexivity is to

analyse a collective enterprise; and thirdly, his reflexive sociological stance is to support current sociological epistemologies, not to attack them.

With the exploration and adoption of Bourdieu's famous sociological notions, including field, habitus, capital and doxa, the role and (repetitive) behaviours of translation agents of Thai literature in translation, as well as the forces influencing the practices, will be revealed. An account of the application of sociological approaches will be posited as grounds for the further development of the (repetitive) behaviours in relation to the selection of modern Thai literature in translation. In other words, this chapter prepares the tools to for the main aim of the thesis to examine the habitus and doxa which encourage practices of related translation agents of modern Thai literary texts.

Through examples drawn from the case of the translation of modern Thai literature, this chapter firstly outlines Bourdieu's notion of field; its definition, boundaries, structural properties and the available positions situated within it. Subsequently, the chapter illustrates Bourdieu's sociological notion of habitus; with its term, as well as the characters and features of habitus, it also develops some exemplification of the adoption of habitus to the issues on the translation of modern Thai literature. Bourdieu's concepts, which construct the dynamic of struggle of agents as capital, are also epitomised with the case of modern Thai literature in translation. The chapter will further draw attention to the logics and functions of the field of the translation of modern Thai literature – Bourdieu's notion of doxa, orthodoxy and heterodoxy. The notion of logics and functions of the given field will be adopted as a compulsion that drives the production and selection of modern Thai literature for translation.

Finally, the chapter sheds light on the homology of all fields, which outline the connections and relationships between fields of cultural productions.

Bourdieu's Sociology: Notion of Field

Defining Bourdieu's Concept of Field

The sociological notion of field is one of the key concepts articulated by Pierre Bourdieu. Bourdieu's notion of field is put forward to analyse the object of investigation in a relational manner, and proposed to investigate the object of investigation in the historical context in which such an object was generated (Thomson, 2012, p.65). To Bourdieu, "to think in terms of field is to *think relationally*" (Bourdieu and Wacquant, 1992, p.96, emphasis in original), this section discusses the notion of field as well as its structures, properties and dynamics as a foundation and framework for analysis and investigation against the backdrop of the domain or the *field* of the translation of modern Thai literature.

The notion of field was developed and proposed by Bourdieu to designate spatial and social reality. Bourdieu defines the notion of field, in terms of analysis, as,

a network, or configuration, of objective relations between positions. These positions are objectively defined, in their existence and in the determinations they impose upon their occupants, agents or institutions, by their present and potential situation (*situs*) in the structure of the distribution of species of power (or capital) whose possession commands access to the specific profits that are at stake in the field, as well as by their objective relation to other positions (domination, subordination, homology, etc.).

(Bourdieu and Wacquant, 1992, p.97)

The notion of field, according to Bourdieu, delineates social realms where actors or agents within the given domains perform and organise their productions, creations, circulation,

dissemination, as well as appropriation, of (cultural) products, skills and competence in the wake of pursuing, and the struggle for accumulating, capital²³(Ibid.).

Fields, as defined by Bourdieu, are situated in social space, “social cosmos” or “society.” The social cosmos, or society, consists of “a number of such relatively autonomous social microcosms, i.e., spaces of objective relations that are the site of a logic and a necessity that are *specific and irreducible* to those that regulate other fields (Ibid., emphasis in original).” That is, the difference between Bourdieu’s usage of “social space” and “field” is that the social space signifies an extensive category that covers a wide range of social fields within it (Mahar et al, 1990, pp.9-10 as cited in Hanna, 2006, pp.42; Thomson, 2012, p. 70). This social sphere or space as a whole, is then composed of a variety of independent fields which are functioning autonomously from one another and sometimes these fields are operating together with one another (Bourdieu and Wacquant, 1992, pp. 97-98).

Thus, a field is a matrix of connections or a system of forces between various positions – the “objective relations”, which are ranked in a hierarchical order (Ibid.). A variety of positions of the connections are taken or occupied by social agents, both in individual and institutional forms, and these positions are connected to one another by either “domination, subordination or equivalence (Jenkins, 2002, p. 85).”

The existence and availability of the positions allocated in the connected relations within the fields contribute to the consistent struggle between the agents in order to acquire capital, i.e.

²³ Bourdieu’s notion of *capital* will also be explained in section that follows: Bourdieu’s notion of capital

resources, acclaim and goods. In other words, the positions in the fields are occupied by related agents and such agents constantly perform their practices as their struggle for a certain type of capital to overcome or subdue other position-takers in the same arena and to secure their dominance of their position within the fields. The performances and techniques of social actors in order to acquire the more dominant or higher position within the field are partially contingent on the type of capital within the field (Ibid.). However, agents who initially possess dominant capital in the field might be more fortunate as they can exploit such capital to advance their position in the field more comfortably than others who lack such capital (Thomson, 2012, p. 67).

Bourdieu's notion of field is firmly related to the concepts relating to system and structure. However, the difference between Bourdieu's concept of field and other concepts appointed to delineate social reality is the struggles made by agents in the field (as well as the character of historicity of the field) (Bourdieu and Wacquant, 1992, p.102). As aforementioned, agents or members of the field always struggle to preserve and advance their power and position within the field (Bourdieu, 1992, p.230; Wacquant, 1992, p.17). The struggle made by agents in their pursuit of capital is what makes Bourdieu's concept of field differ from the static social analytical tools of structuralism where there is a lack of struggle (Bourdieu and Wacquant, 1992, p.102).

Thomson (2012, pp. 66-67) likens Bourdieu's notion of field with a football field, where there will be players who have already learned and subscribed to the rules of the field. The players in the football field have to feel for the game in order to participate in the practices. Moreover,

players are divided and allocated by their positions in the football field. In this way, the players in the football field can perform their actions in accordance to the rules of the game. Bourdieu himself often refers to the notion of field as a football game (Ibid., p. 67). As such, the field is a site where it has rules and positions for agents to operate.

Boundaries of Fields

According to Bourdieu, the boundaries of each cultural field depend on the struggle made by agents within the field; therefore boundaries of fields are relatively dynamic and not statically limited (Bourdieu, 1993a, pp.42-43; Moore, 2012, p.102). Even though Bourdieu did not precisely establish the boundaries of each field, he asserted that, “the *boundary* of the field is a stake of struggle (Bourdieu, 1993a, p.42, emphasis in original).” Thus, the fields are dynamic with a constant flowing process because of the continuity of numerous types of stakes of struggle between agents within the field. The boundaries of fields, therefore, cannot be conclusively drawn all at once, since the limits are contingent on social actors and agents in the given field. Thanks to two major factors, both internal and external, a field's boundaries are unstable. The internal factors include the struggle between various agents in the field, while external factors involve the relationship between the field in question and the field of power (Elgindy, 2013, p.38; Jenkins, 2002, p.86).

According to Bourdieu (1996, p.223), any field of cultural production or cultural field, i.e. literary and artistic, is a site of two poles which generates a constant conflicting struggle between agents. These two opposing forces are: autonomous and heteronomous poles. The autonomous pole signifies the agents who opt for and conform to the laws and common regulations proceeding from the structure of the field. These agents have been influenced to

some degree by other fields, the field of power in particular. The stakes of struggle by agents with autonomous poles are dependent on their acceptance, fame, legitimation and recognition from other agents within the field, i.e. the agents will focus on producing highly valued products of literary work. In the case of the literary field, Bourdieu (1993a, pp.38-39) points out that “the literary and artistic field is defined by the fact that the more autonomous it is,..., the more favourable the symbolic power balance is to the most autonomous producers.” In order for the field to become autonomous, the agents need produce art for art’s sake to gain symbolic power as opposed to economic profits (Ibid.). While the other principle, the heteronomous pole, signifies the agents whose methods of cultural production are adaptable to the (economic and/or political) laws and regulations derived from “the field of power”, their literary or artistic productions are to gain other economic and/or political benefits rather than literary or artistic acceptance and recognition in the field (Ibid.). In Bourdieu’s words, these heteronomous agents create their cultural productions in the form of “bourgeois art” or “commercial art.” These two opposing forces have some impact on the drawing of lines and boundaries of the field of cultural production as they perform their struggle in manners that are opposed to each other (Ibid., pp.37-40; 1996, p.223).

Due to the fact that “a change in agents’ positions necessarily entails a change in the field’s structure (Johnson, 1993, p.6)”, the more the number of agents in the fields increases, the more possibilities the opposing poles have to vary and mediate. Newcomers can “import innovation regarding products or techniques of production, and try or claim to impose them on the field of production (Bourdieu, 1996, p.225).” The field and its rules are arranged to “protect insiders,

they constitute little self-contained worlds (Thomson, 2012, p.68).” Seeing that their own struggle might be undermined, related agents, therefore, aim at preserving their position, fending off and controlling newcomers. By controlling newcomers, Bourdieu asserts that agents in the field settle their “entrance fee which consists essentially of acquisition of *specific code* of conduct and expression (Bourdieu, 1996, p.235, emphasis in original).” That is, newcomers, in order to register themselves in the given field which is secured with the rights of codification entry, must make their entries with specific codes. Bourdieu defines the degrees of codification for newcomers to enter the field as a high degree of codification, which includes academic titles and degrees - the more explicit codes of entry - whereas, a weak degree of codification implies more complex and implicit codes of entry, suggesting that the conditions of the rules for entering the field are being penetrated in the processes of operation (Bourdieu, 1996, p.226; Hanna, 2006, p.46).

As we shall see, the boundaries of fields, according to Bourdieu, are neither static nor entirely reliant on the volume of members in the field. In the case of production in the field of the translation of modern Thai literature, although the number of related agents and producers of translations is not vast, the boundaries of the given field are still dynamic. The struggle of agents can profoundly draw the boundaries of this field in question owing to the prominently constant struggle between the two opposing autonomous and heteronomous poles. In the sense of autonomous agents in the field, agents are favoured over literary values and the field’s logic rather than over economic or political profits from the field of power. Their selections of modern Thai novels in translation from these agents are conformed to conventional and *appropriate* literary values, i.e. modern Thai literary canons and classics, as

will be clarified in detail in parts of Chapters Four, Five and Six. By contrast, the heteronomous agents in the field are (partly or more) preferable to economic profits. In addition, some of them are quite new to the given field and they therefore have to introduce new methods, i.e. establishing new literary prizes, to the field. In this case, they do not only initiate new innovations to the domain, but also attempt to legitimise themselves by setting up the consecration process. This will be further discussed in Chapter Six.

According to Bourdieu, “there are *general laws of fields* (Bourdieu, 1993b, p.72, emphasis in original.)” This next section discusses one of the structural properties of field, as it will define the field of the translation of modern Thai literature – the available positions in the fields.

Available Positions in All Fields

As defined earlier in the section *Defining Bourdieu's Concept of Field*, Bourdieu's concept of field is “a network, or configuration, of objective *relations* between *positions* (Bourdieu and Wacquant, 1992, p.97, emphasis added).” Bourdieu also asserts that,

fields present themselves synchronically as structured spaces of *positions* (or posts) whose properties depend on their position within these spaces and which can be analysed independently of the characteristics of their occupants (which are partly determined by them).

(Bourdieu, 1993b, p.72, emphasis added)

Therefore, each field is structured by positions within the field; these positions are available to be occupied by related agents or members situated within such a field. The objective relations can be situated between the available dominating or dominant and dominated or subordinate positions in the field (Bourdieu, 1996, p.231). Positions, however, can only be delineated with regard to other positions in the field, as every position can objectively be

determined by its objective connections with other positions (Ibid.). Without other positions in the fields, certain positions cannot therefore be defined because there are no relationships between them (Ibid.; Bourdieu and Wacquant, 1992, p.97). In this sense, the structure of fields can be outlined by the relationship and relation of each available position to be occupied by agents or members of such spheres. Positions in the field are required to be analysed. In order to comprehensively investigate each field, Bourdieu puts forward three steps for analysing fields (Bourdieu and Wacquant, 1992, pp. 104-105). The first step is to analyse positions within the fields and the field of power; the second step is to outline the structure of relations between those positions in the field; and the third step is to investigate the habitus of agents (Ibid.).

Agents and members who occupy positions in the field can be in either individual or institutional forms. For example, in the field of literary production, positions can be occupied by individual writers and/or groups or clubs of writers and positions are taken differently according to the agents' actions in the field (Bourdieu, 1996, pp.231-232). To further illustrate this point, in the field of the translation of modern Thai literature, available positions can be occupied by individual translators, editors or even publishers where the agents and members of such a field can produce translations of modern Thai literature. Furthermore, in the sense that the selection process for the translation of modern Thai literature can be included in, and regarded as one of the processes of the production of modern Thai literature in translation, the selectors of modern Thai literature in translation are counted as one form of agent which is eligible to occupy positions within the field of the translation of modern Thai literature. Then the number of available positions which can be occupied in the field might be even

higher. In this light, available positions can also be occupied, not only by direct producers of modern Thai literature in translation, but also by literary agents or book rights agents. The available positions in the field of the translation of modern Thai literature will be independently outlined in detail later in Chapter Six, as Bourdieu (1993b, p.72) points out that the positions “can be analysed independently of the characteristics of their occupants (which are partly determined by them).”

With Bourdieu's logic of relationship between positions in the field, Hanna (2006, pp.49-56) has classified various positions in the field of drama translation which he suggests that they might be applied in the field of literary translation, i.e. “positions relevant to the medium and consumers of translation”, “positions relevant to the genre of the source text” and “positions relevant to the time-frame of the source text and author.” Applying Bourdieu's sense of positions with the assistance of exemplified positions proposed by Hanna (2006), in the Thai literary field in general, there will be positions which are occupied by agents who produce modern classics, positions which are occupied by agents who publish only books that sell, positions which are occupied by agents who publish only translations of major languages, positions which are occupied by agents who produce only specific literary genres, and many other positions which are occupied by agents or members within the field. With regard to positions asserted by Bourdieu, the positions that can be occupied by related occupants, i.e. related agents in the field of the translation of modern Thai literature, vary, this will be further discussed in Chapter Six.

Fields are also the sites of the struggle of positions as illustrated earlier in this chapter. The struggle within fields revolves around various forms of capital, as we saw from the positions depicted earlier. As a result, each of these positions which are occupied by translation agents makes performance in the field with their struggle in the wake of gaining various forms of capital, i.e. economic, cultural and symbolic capital and in the hope that they might be able to climb up over other agents in the field whose structure is hierarchical.

Agents in each field perform their actions in relation to their past experiences and their dispositions are described by Bourdieu as habitus. The next section of this chapter outlines one of the most important elements in each field, the sociological concept of habitus.

Bourdieu's Sociology: Notion of Habitus

One of Bourdieu's central sociological themes is habitus. As clarified earlier in the introduction to this chapter, the notion of habitus was proposed by Bourdieu to overcome the shortcomings of the comprehension of the variations of subjective and objective poles of social analysis (Maton, 2012, p.48). The subjectivists considered that human practices are uncontrolled by societies or social preconditions, whereas with the objectivists, the other polar of social analysis, they brought social conditioning to the fore rather than agents and agents' activities and practices. In Bourdieu's attempts to surpass the dualism of social analysis, subjectivism and objectivism, the notion of field and this very notion of habitus came into effect to prevail over such an epistemological binary as his key concept of sociology (Swartz, 1997, p.96). In order to thoroughly and comprehensively investigate the practices of translation and related agents within the sphere or field of the translation of

modern Thai literature, as a result of having investigated the notion of field, the notion of habitus cannot be excluded from the analysis.

Terminology and Defining Bourdieu's Concept of Habitus

The crucial point to fulfill and complement the intellectual gaps between those two defected scholarly social analyses urges Bourdieu to come up with the notion of habitus, together with the interdependent notion of field. This notion of habitus was defined, shaped and developed in parts in Bourdieu's various writings and books (e.g. Bourdieu, 1977; 1990). Bourdieu firstly describes habitus as:

a system of lasting, transposable dispositions which, integrating past experiences, functions at every moment as a *matrix of perceptions, appreciations, and actions* and makes possible the achievement of infinitely diversified tasks, thanks to analogical transfers of schemes permitting the solution of similarly shaped problems.

(Bourdieu, 1977, pp.82-83, emphasis in original)

Bourdieu redefines the concept in his later work as:

systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles which generate and organize practices and representations that can be objectively adapted to their outcomes without presupposing a conscious aiming at ends or an express mastery of the operations necessary in order to attain them.

(Bourdieu, 1990, p.53)

Swartz (1997, p.101) points out that Bourdieu, at the earlier stage, also used these terms – “cultural unconscious,” “habit-forming force,” “set of basic, deeply interiorised master-patters,” “mental habits,” “mental and corporeal schemata of perceptions, appreciations, and action,” and “generative principle of regulated improvisations” to characterise and depict his concept of habitus. Apart from the evolution and development of the term habitus, the evolution of

the use of “disposition”, as also one of Bourdieu’s key concepts, indicates a variation from the analogy of linguistic – i.e. an analogy to Chomsky’s notions, to the sociological approaches (Ibid., p.103). Therefore, apart from attempting to overcome the social analysing dualism, Bourdieu, through his past experiences and educational background, also developed the usage of one of his key terms that signifies a variant from the analogy of the linguistic field. His key concept of habitus has been designated and clarified in a variety of his works, and the broader explanations of the concept are also apparent in various volumes of his books. However, the concept suggests the sense of a set of deeply and profoundly internalised dispositions that provoke actions. All the designations of habitus in the various works of Bourdieu suggest a theory of practice and action that is more feasible and practical than discursive (Ibid.).

Habitus is the way agents in the field arrange, collect, disseminate or modify various forms of capital. I have outlined above how elaborately habitus is described by Bourdieu. However, to summarise, habitus constitutes “systems of durable, transposable dispositions (Bourdieu, 1990, p.53).” These dispositions are “objectively adjusted to the particular conditions in which [the habitus] is conditioned (Bourdieu, 1977, p.95).” According to Bourdieu, habitus, then equates with the long-lasting dispositions of agents which can adjust and be adjusted to conditions that signify the objective structures of the fields where these dispositions and agents or actors are located and operate within (Maton, 2012, pp.50, 52). Habitus, as a result, is a consequence of the inculcation of the societal and social structures, in terms of both mental and physical elements or agents within the society. Practices performed by agents result from the relations between habitus of agents as well as such agents’ position in the field

(Ibid. pp.50-51). Therefore, practices of agents are not merely products of habitus but also the particular positions of agents in the field, this signifies the independence between both habitus and fields. Habitus, being a set of “dispositions” subconsciously inclines and prompts practices and thoughts of social agents without any abiding to rules (Thompson, 1991, p. 12).

Agents' Habitus: Characters and Features

Habitus, as Bourdieu sees it, comprises “structured structures predisposed to function as structuring structures (1990, p.53).” Therefore it has more than one facet to its character; structured structures and structuring structures. Over time Bourdieu developed his concept of habitus which he adapted and adjusted only slightly, but one of the things that remains are the characters of structured structure and structuring structures. Firstly, the habitus of agent(s) is structured in the sense that habitus is gained, internalised, shaped and constructed through the agents' lifetime experiences from socialisation and educational experiences. Secondly, habitus also has a structuring feature, that is the dispositions which are formed from habitus and, in turn, form themselves into habitus. They dispose agents' actions which comply with the given agents' structured habitus (Maton, 2012, p.50). Thus, habitus has a structuring character.

Seen in this light, habitus designs and forms the actions of individuals or agents which means the prevailing dispositions are still preserved and maintained. If there are actions shaped by habitus then there will be reactions formed by habitus as well (Swartz, 1997, p.103). Habitus shapes the agents' actions in which the agents unconsciously learn the reactions of the success

and failure of the performed actions. After practicing their actions, they would anticipate the outcome of the upcoming actions. Therefore, in addition to those two aforementioned facets of habitus, one of the most important characteristics is that it functions to generate “dispositions or strategies for action” of agents (Hanna, 2006, p.66).

Bourdieu sees that the outcome and actions of the agents are inclined to be consonant with the controlling conditions of the habitus they possess (Bourdieu and Wacquant, 1992). The habitus determines what is possible or impossible for the agents in the social environment to perform their actions and practices. And afterwards, habitus tends to urge the reproductions of those activities, and recognitions as well as perspectives. These regenerated actions, perceptions and attitudes are correspondent with the environment and state in which they were originally formed. The habitus of agents then “contributes to constituting the field as a meaningful world, a world endowed with sense and value, in which it is worth investing one’s energy (Ibid., p.127).” This means that the dispositions which constitute habitus in agents urge agents to operate or not operate their practices in accordance with what they anticipated or avoided. Thus, habitus does not lead the actors to operate according to social norms and it is not an absolute rule. Instead, it generates the disposition of agents or social members to arrange, accumulate and distribute capital which is meaningful to the actors.

In a nutshell, habitus is obtained from previously or earlier socially engaged experiences throughout the lifetime of the agents. Such experiences are the external structure, either retrieved or internalised according to the dispositions derived and internalised from early experiences which also evolve and develop through socialisation. However, the ways the

dispositions are developed and evolved are owing to some limits and boundaries. That is to say, the possibility and impossibility for certain social groups within the stratified and hierarchical social realm. Habitus is therefore a product of the field(s) in operation and compelled by the logics of the objective structure of the field(s). In the meantime, habitus also unconsciously generates and urges dispositions of agents within the field. In other words, agents follow or do not follow the choices and decisions due to their inculcation and past experiences.

This can be epitomised by the practices of the related agents of modern Thai literature in translation. The inculcation and accumulated past experiences which generate habitus of the related translation agents in the field contribute to certain dispositions of translation agents when they choose the titles of modern Thai novels to translate. Some of the agents tend to choose the *appropriate* kind of modern Thai novels to translate into other languages and refrain from choosing *improper* or *inappropriate* themes of modern Thai literature to be exported. This is due to past experiences of social conditioning and the educational backgrounds of the related translation agents, especially the Thai translation agents. These aspects will be crucially outlined in Chapters Five and Six. The genesis of the habitus and doxa, which drives translation agents, as well as other kinds of social agents in Thai society, to perform their actions or to refrain from something will be discussed in Chapter Five. Agents in Thai society, as well as agents in the field of the translation of modern Thai literature, derive their habitus from the objective structure of the given field. The habitus of translation agents, in turn, generates the actions and practices of the selection of modern Thai literary texts for translating and exporting into other languages and countries. It is clear to say

that on the one hand, the habitus of the related translation agents is gained through past experiences, while on the other, it is orientating and generating practices from the objective structure of the field. This, in turn, is influencing the objective structure of the field of the translation of modern Thai literature and the habitus is reproduced over time.

The habitus of agents in the field of the translation of modern Thai literature is, therefore, shaped, transformed, developed and adjusted through histories. Bourdieu asserts that *historicity* is one of the features of habitus, and he alludes that “social agents are the *product of history*, of the history of the whole social field and of the accumulated experience of a path within the specific subfield (Bourdieu and Wacquant, 1992, p.136; emphasis in original).”

What Bourdieu means is that the history of the entire social field including experiences creates social agents and their dispositions. Therefore, in order to comprehensively understand the trajectories, performances or practices of agents, one should also give attention to those trajectories and practices through times in the field. As according to Bourdieu, the history or the trajectory is also of concern to the social analysis. Habitus, as the product of history can be interpreted in two manners. Firstly, habitus of agents is the product of history in the field in which such agents are located. Secondly, habitus of agents is the product of history, in the manner that the habitus of such agents is gained and developed over time within the agents’ themselves. To illustrate, the habitus of agents gained from socialisation in the family is adapted to be the foundation of the habitus of such agents gained from socialisation in larger social spheres or from inculcation from education. Given the historical characteristics of habitus, this thesis also investigates the historical junctures which significantly influence the history of the objective structure of the field of which the related

agents of modern Thai literature in translation are members. The historical events of the productions and the relationships between the field of translation of modern Thai novels and the modern Thai literary field will be thoroughly discussed in Chapter Three, and the dynamic genesis and historical juncture which created habitus and doxa of related agents will be analysed and outlined in Chapter Five.

Another feature of Bourdieu's habitus is its open character. According to Bourdieu, habitus is not a closed element; it can be modified, restructured, adjusted over the time of the history of the field and within the agents (Ibid., p.133). This is linked with the aforementioned features and historicity of habitus. For example, if habitus is a closed set of dispositions, then agents cannot develop and adjust their own habitus with the upcoming schoolings, inculcation or socialisation. Instead, habitus is gained over an agents' lifetime. The initial formation of habitus is within the family as "domestic *habitus*" (Moore, 2012, p.103, emphasis in original). It can therefore be modified, reconstructed, reinforced and developed, and is hence clearly not a closed system.

As we shall see, the sociological tool of habitus can be adopted to analyse the behaviours and the roles of translation and the related agents of modern Thai literature. The roles and practices which are usually found in patterned manners of the translation agents of modern Thai literature (i.e. translations of politically and socially committed literature and translation of awarded literature) can be read within the analysis of habitus. Since the behaviour of the translation agents of modern Thai literature are deeply influenced by the social and cultural forces persisting in Thailand, certain standpoints and values held by the translation agents, as well as other groups of social agents within Thailand, share similar aspects of interests. Such

commonly found trajectories, practices, behaviour and dispositions of related translation agents of modern Thai literature have been critically influenced and driven by cultural and social forces and beliefs which, in turn, also have influenced and driven back to other fellows of translation agents and also to the macroscopic social spheres. The round and reflexive relationships between all these trajectories, behaviour, dispositions and socio-cultural influences and beliefs in the objective structure of field can be read with the assistance of the notion of habitus. The analysis of habitus of the agents of modern Thai literature in translation helps reveal the roles of the agents, including the relationships of each related translation agent as well as the relationship between the translation agents and the field of the translation of modern Thai literature. The main objective of this thesis is to reveal the role, development and field of the translation of modern Thai literature in which the translation agents play a significantly crucial role on the production and circulation of these cultural products. Therefore, the study of the role of the agents is critically important and can be undertaken within the framework of agents' habitus.

In the next section of this chapter, I outline the account of one of the main properties of Bourdieu's sense of field; the notion of capital. I have mentioned elsewhere in this chapter that capital is a key element in every field, with all the agents in each field performing their practices in order to pursue capital.

Bourdieu's Sociology: The Notion of Capital

Defining Capital

One of the sociological notions constructing the dynamics of struggle of the agents in the field is the notion of capital. Apart from those previously mentioned key notions in Bourdieu's sociology, the sociology of capital is equally important in the dynamics of comprehension of social structures. Capital is also a key element in the dynamics and structure of this social analysis as it functions as a device which shapes, reshapes, constructs and reconstructs the habitus of agents in the field as well as the structure of the field. Capital in Bourdieu's sense is what "drives the development of a field through time (Moore, 2012 p. 102)." The labour which defines capital in Bourdieu's sociology is accumulated through lived experiences and social histories. The notion of capital, in the sociology of Bourdieu, calls attention to different forms and kinds of stake and profitable gain that the agents acquire once they make their entrances as rightful and authorised members of the field of cultural production. In Bourdieu's term (1986), capital refers to all forms of profit in the fields, even the profits which are not related to economic values are still regarded as "capital" in Bourdieu's sociology (Moore, 2012, pp.98-99). For Bourdieu (1986, p.241), capital is an indicator of the "accumulated labour" that influences and dictates the methods of practices conducted by agents in a specific time, space and their own allocated positions in the given fields. When agents choose the right capital for their own use(s), the capital will let them work on their struggle in the field of cultural production. Moreover, the structure and boundaries of every field in Bourdieu's sense can also be specified by the capital which plays the biggest role in such a field (Bourdieu and

Wacquant, 1992, pp.98-99). As aforementioned in the section of field in this chapter, the boundaries of each field are not fixed. Instead, it is determined by the struggle made in the field and such a struggle is made by agents in the field over a certain type of capital.

Types of Capital

Economic Capital

In Bourdieu's sociology, there are mainly three types of capital: economic, cultural and social (Bourdieu, 1986, pp.242-243). Economic capital deals with the stakes and profits which the agents in the field gain in the forms that are relating to financial values. Economic capital can be promptly converted into a monetary form or money itself. In the field of the translation of modern Thai literature, economic capital is unarguably crucial for most of the translation agents in this given field. In the field of the translation of modern Thai literature, according to information from the interview²⁴ with a representative from the Publishers and Booksellers Association of Thailand (hereafter - PUBAT), “the industry of book publishing is relatively small in terms of volume of share – just 3% if compared to other kinds of printing industries in Thailand”, which means that book publishing activities make less money than other kinds of printing activities (Chonrungsee, 2013). As a result, the related translation agents, especially those responsible for the fiscal support of the productions of translation, are required to take seriously into their consideration the economic capital gained from the production of the translations. The production of the translation from one language into others requires not only translators, but (a team of specialist) editors and proof readers are also

²⁴ Based on an interview with Chonrungsee Chalermchaikit, the Vice President International Affairs of the association on the 22nd January 2013 (see List of Interviewees and Conference in Bibliography).

necessarily demanded to run through the various procedures of the translation. There might not be only one translator for one piece of translation work, as some works may require more than two translators. These translators are usually mother-tongue speakers of the target languages. It is quite clear that these kinds of people are limited in number, as foreigners who know and understand Thai well enough to be able to translate the work into their mother-tongue are relatively rare. Due to the limited amount of this type of foreigners, the process requires another type of related agent in the field, the editor. As a consequence, one task of translation work, especially from Thai into other languages, requires quite a number of agents for the practice of producing and circulating. This means that the process requires a considerable amount of funding and so economic capital is one of the decisive factors in the production procedure of the modern Thai novels in translation. In other words, economic capital is used as one of the principle decision-making criteria and processes in opting for the production, translation and circulation of modern Thai literature in translation. This was confirmed by Trasvin Jittidecharak, the owner of Silkworm Books in Thailand who stated that, “translation process of Thai literature requires a huge amount of money, ... in the past translators worked for free or for little financial rewards and that did not count the proofreader”, therefore, in order to create good translated works, fiscal funds are still in need (Trasvin, 2013)²⁵. This was also stressed by another translation agent, the OCAC, that “the volumes and thickness of the published books are also of consideration due to the limited fund (Nardnisa and Saengthiwa, 2013).”

²⁵ Based on an interview with Trasvin Jittidecharak on the 8th of February 2013 (see List of Interviewees and Conference in Bibliography).

Cultural Capital

The second form of capital in Bourdieu's sociology is cultural capital. Compared to economic capital, cultural capital is more complex in that it comes in three forms, embodied, objectified and institutionalised. According to Bourdieu (1986, p.243), in some conditions, cultural capital can be converted into economic capital or money. Moreover, cultural capital can sometimes be institutionalised into qualifications from education.

Cultural capital in the embodied state includes the capital “in the form of long-lasting dispositions of the mind and body (Ibid., p.243).” Cultural capital in its embodied state is “linked to the body and presupposes embodiment (Ibid.).” The embodiment here is derived from the process of “inculcation and assimilation (Ibid.).”²⁶ This form of cultural capital signifies knowledge, skills, expertise, manners, lifestyles and the tastes of agents (Moore, 2012, p. 102). To further illustrate the point, capital which is in the embodied state is capital in its fundamental condition, which is favoured by agents. Thus, such agents unconsciously acquire the disposition of the capital by investment of their time (Bourdieu, 2006, p.107 as cited in Moore, 2012, pp. 106-107). Agents can gain such capital directly from their bodies and minds through a variety of forms of socialisation, cultivation and inculcation through schooling and consuming various types of entertainment (Ibid.). Therefore, capital further develops a cultural admiration for the value of various types of cultural products inside the agents' minds. Agents can gain and develop this type of cultural capital in its embodied form with regard to the conditions of the capacity of such agents, which is linked to the forces of

²⁶ Moore (2012, p. 107) contends that the acquisition of cultural capital in its embodied state is similar to the gaining of *habitus*.

the class within which the agents are situated. In this sense, the acquisition of cultural capital is constrained by the capacity and social class of agents in question. Since cultural capital is subtler and complexer than economic capital, agents acquire cultural capital in a more complicated manner, and thus the cultural capital can therefore also operate as “symbolic capital (Ibid., p.245).” Symbolic capital designates a “degree of accumulated prestige, celebrity, consecration or honour and is founded on a dialectic of knowledge (*connaissance*) and recognition (*reconnaissance*) (Johnson, 1993, p.7, emphasis in original).”²⁷ In this light, cultural capital is more abstract than economic capital. Due to its symbolic value, this type of cultural capital cannot simply be instantly acquired or developed in a short period of time, it requires a length of time as well as effort and investment for it to be involved in the process of inculcation and absorption into social agents and further passed on and developed into the agents’ habitus (Ibid., pp.244-245).

The second cultural capital according to Bourdieu is capital in its objectified state. Capital in its objectified state is the one which is “in the form of cultural goods ... which are the trace or realisation of theories or critiques of these theories, problematics, etc. (Ibid., p.243).” This state of cultural capital is “objectified in material objects and media, such as writings, paintings, monuments, instruments, etc (Ibid., p.246).” Cultural capital in its objectified form can be transmitted in its materiality. For example, cultural goods such as books and paintings can simply be transmitted, similarly to economic capital, by reason that this form of cultural capital does not always entail appropriating another form of cultural capital – the embodied

²⁷ Symbolic capital will be further identified later in this chapter.

state and symbolic value which are bound to it. Therefore the objectified state of the cultural capital is transmissible, especially in terms of the legal ownership of such capital (Ibid., p.246).

According to Bourdieu, cultural goods can be appropriated both materially and symbolically (Ibid.). The material appropriation entails the appropriation of economic capital and value of the goods, while the symbolic appropriation involves the cultural capital and value. Cultural capital in its objectified form yields both material and symbolic capital for the agents who possess such cultural capital. Even though, cultural capital in its objectified form entails both material and symbolic values, the agents who possess it can only enjoy the material value in the products if they are not equipped with the cultural capital in its embodied state which is developed through the processes of inculcation and internalisation through education.

The last state of cultural capital, according to Bourdieu, is cultural capital in its institutionalised state. This form of cultural capital is usually in the form of academic qualifications and degrees awarded to related agents by universities and academic institutions (Moore, 2012, p.103). This state of cultural capital is similar to the objectified state in one way as it can be converted or transmitted into other types of capital such as social and economic capital. Institutional cultural capital, depending on certain cultures, i.e. academic qualifications, can also be used for comparing between agents in terms of social capital, and it is possible to utilise this form of cultural capital to construct a conversion to economic capital by the guarantee of the economic values for such cultural capital in its institutional state. The outcome and product of the converted cultural capital into an economic one further constructs the value of the holder of such academic qualifications in terms of cultural capital and then, similarly, with the same cultural capital it can be traded into economic value which

can further be exchanged on the market of labour value (Ibid., p.248). In other words, depending on their cultural value of agents, the acquisition and pursuit of cultural capital in this form can set up a conversion to economic capital and can guarantee some further degree of social recognition and status thus leading to more salary in the agents' careers.

Consequently, products of translation of literature are dealing with the notion of cultural capital and can be doing so in these three aforementioned states. As Bourdieu suggests, cultural capital in its objectified state includes books and the products of translation and can be in the form of books and other cultural products such as e-books. The cultural capital in the embodied form can also be seen in the sense of cultural appreciation and tastes in particular genres of translated books. The translation can be easily transformed into other types of capital such as economic capital (through the sale of the products) or even cultural capital itself in its institutionalised state for the translation agents to pursue their further career by using translation as a method for gain (for researching or making themselves know by translating books) and even cultural capital as symbolic capital (i.e. recognitions and consecration).

Social Capital

Social capital is,

the aggregate of the actual or potential resources which are linked to possession of a durable network of more or less institutionalised relationships of mutual acquaintance and recognition – or in other words, to membership in a group – which provides each of its members with the backing of the collectivity-owned capital, a “credential” which entitles them to credit, in the various sense of the word.

(Ibid., pp.248-249)

According to Bourdieu, social capital is the resource which is linked and derived from socialisation. Therefore, agents can obtain social capital, *the collectively-owned capital* by being a part of various forms of social groups such as a family, tribe, club or institution (Ibid.). The numbers of the social circles and groups which an agent participates in are obviously related to the volume and effect of the social capital such agents possess. In other words, the greater number of the groups that agents belong to, the more volume and effect of social capital of such agents grows (Ibid., p.249). Being a member of groups or institutions allows agents to gain both material and symbolic profits. Bourdieu sees that the material profits are services collected from relationships between members in the groups and symbolic profits refer to the profits that are gained from a “rare, prestigious group” (Ibid., p.249).

The network of relationships of members in social groups is the product of investment strategies which “aim at establishing or reproducing social relationship that are directly usable in the short or long term (Ibid.).” The exchange of gifts is one form of investment strategy in the social sphere. The exchange of gifts can be either in material or symbolic forms such as presents, acclaim or admiring words. Exchanges in the social sphere can strengthen

relationships between members of the social groups. It will not, however, go beyond the group's boundaries.

Symbolic Capital

Although Moore (2012) classifies cultural capital as symbolic capital, Bourdieu (1985, p.724) categorises capital into several types as illustrated above, to include symbolic capital which he explains as, “commonly called prestige, reputation, renown, etc., which is the form in which the different forms of capital are perceived and recognized as legitimate.” Bourdieu points out that symbolic capital is,

nothing other than capital, in whatever form, when perceived by an agent endowed with categories of perception arising from the internalisation (embodiment) of the structure of its distribution, i.e., when it is known and recognised as self-evident.

(Bourdieu, 1985, p.731)

The symbolic, in Bourdieu's sense, is more complicated than other kind of capital. Symbolic capital does not exist in its material form as other kinds of capital such as books, painting, gifts and money. The function of symbolic capital is that it acts as legitimating positions taken by members of the social spaces in question. In other words, symbolic capital can legitimise and define the positions of agents in the field with the help of recognition accumulated by such agents. According to Gouanvic (2005, pp.161-162), original writers do not gain symbolic capital “essentially by heritage but by recognition.” The original authors must continually produce their work in an attempt to re-acquire symbolic capital, and such capital will be secured once said author become more prominent or “classic (Ibid.)” However, in the translators' or translation agents' case, symbolic capital can be acquired or re-acquired by

producing a quantity of translated products and it may be the result of the profits of the original work. That is to say, translation agents may gain symbolic capital through translation once the translation agents submit translations into the target literary field. Then the agents acquire symbolic capital from the symbolic value of the original texts (Ibid.). However, in the field of the translation of modern Thai literature, translation agents can also gain symbolic capital by producing certain types of literature and participating in some activities and events, this will be discussed in Chapter Six.

Doxa, Orthodoxy and Heterodoxy

In Bourdieu's sense, the logic and functions of all fields can also be defined by the notion of doxa, orthodoxy and heterodoxy. The first term, doxa, in a given field refers to the beliefs that are "undisputed, pre-reflexive, naive, native compliance with the fundamental presuppositions of the field" (Bourdieu, 1990, p.68). Despite having several meaning and understanding, relating to "the misrecognition of forms of social arbitrariness", such social arbitrariness yields a conventional, uncontested yet ingrained perception of social practices (Deer, 2012, p.114). Therefore, doxic beliefs are the collective principal beliefs that prevail in the given field. Having considered doxa as natural practices in his early works (e.g. 1977), Bourdieu (1990, p.68) later asserts that doxa "is the relationship of immediate adherence that is established in practice between a habitus and the field to which it is attuned." In other words, the structure of the given field and the habitus of agents situated within the given field are the "relationship of immediate adherence", which creates the doxa of the field (Ibid.). According to Bourdieu (1977, pp. 169-170), doxa is related to the innate characteristics of

agents and there has yet an available discourse to challenge it, therefore agents equipped with doxa firmly adhered to such beliefs. Deer (2012, p.116) contends that social arbitrariness of power relations producing doxa, in turn enables doxa to perpetuate and reproduce its characteristics to be taken for granted. As such, doxa is repeated and self-reinforced. It therefore can produce the “stability of the social objective structures” by the reproduction and reinforcement process through agents’ habitus (Ibid.). In this context, doxa is perceived as a form of symbolic power, whereby the agents who submit to it do not question the common beliefs (Ibid., pp.116-117).

Doxa is “the pre-verbal taking-for-granted” belief (Bourdieu, 1990, p.68), that is, doxic practices are equipped under the consciousness of agents in the field. This means that doxic practices are performed by agents without question (Bourdieu, 1977, p.166). The doxa is, as aforementioned, “preverbal”, or below the domain of language and, as a result, the doxa “goes without saying because it comes without saying” (Ibid., pp. 166-167). However, Bourdieu sees that once agents are aware of such beliefs or doxa and the agents question the doxa, the doxic practices are conscious, questioned and disputed above the level of language, then, they become two discourses in the field, orthodoxy and heterodoxy (Ibid., p.169).

Orthodoxy implies the dominant discourse in the field, the practices that are regarded as conventional and acceptable in the field of cultural production. Whereas the opposite discourse, the heterodoxy, is the subordinate pole of the field. The agents who are located on this side are usually newcomers to the given field. Moreover, the agents of heterodoxic practices often are from groups that subscribe to cultural capital, yet lack of economic capital.

Nonetheless, they are still “essentially mediated by the ruling *doxa* (Deer, 2012, pp. 118-119, emphasis in original).”

The discourse of *appropriateness* or ความเหมาะสม (*khwam-mo-som*) in the Thai sense is among the strongest beliefs to prevail in the country as a whole, as well as in the field of the translation of modern Thai literature. As mentioned in the introductory chapter of this thesis, the method of selection and production of translation is heavily influenced by socio-cultural factors. One of the most prevalent discourses to urge the selection of the translation of modern Thai literature is this doxic belief, *appropriateness* in modern Thai literature and *appropriate* modern Thai literature especially in the translation of it, shaped by the discourse of Thainess and the Thai regime of images. Thainess is a discourse which dictates the proper way to be Thai and covers a wide range of practices and judgments. Being proper or acting *appropriately* in the sense that most Thai people understand it includes the practices that promote harmonised environments of society and good representation of the Thai Self and the country – the Thai regime of images. The practices which intervene with the harmonised and peaceful conditions of the country (and/or the representation of the country) are commonly unacceptable such as negatively implying that the country has prostitution and drug problems.

The discourse of being *appropriately* Thai, according to Thainess and the Thai regime of images which relates to the *appropriate* way of representing the country, is so prevalent that they influence and prompt certain practices of related translation agents who select modern Thai novels for translation. Most of the translation agents are conscious of these factors for

selecting modern Thai literature to translate and circulate to other countries. The genesis of the discourse of Thainess and the discourse of *appropriateness* will be carefully outlined and analysed in terms of Bourdieu's notion of doxa, orthodoxy and heterodoxy in Chapter Five.

As noted above, when doxic practices are questioned, they then become orthodoxy and heterodoxy in a given field. Even though the doxic beliefs in Thailand and in the field of the translation of modern Thai literature (*appropriate* selection of modern Thai literature in translation) are not apparently and evidently questioned, the heterodoxic discourse of the field which goes against the orthodoxic ways of selecting modern Thai literature does exist. The agents who believe in the heterodoxy of the field do not pay attention to the conventional ways of the field. They select controversial titles of modern Thai literature to translate, and this practice obviously is unimpressed by fellow agents in the field and the Thai public overall, i.e. the case for selection for translation of one of the most controversial novels, เฌอฟ้าขาว (*Ngao si khao*) or *The White Shadow* (1993) by Dan-aran Saengthong (Saneh Sangsuk) (hereafter - *The White Shadow* (1993)). This will be further discussed in Chapters Five and Six. These orthodoxic and heterodoxic practices of translation agents in the field of the translation of modern Thai literature will be critically examined in Chapters Five and Six.

Homology

According to Bourdieu, all fields of cultural production are relatively autonomous. However, each field is homologous with other fields especially in terms of economic and political facets. Bourdieu asserts that the fields are “structural and functional homologies,” which differ

from each other yet share some similarities (Bourdieu and Wacquant, 1992, pp.105-106). In other words, all fields are relatively autonomous in terms of their own internal logic and dynamics. However, the homologies between fields are on the aspects of the structure and functions with other fields and the field of power such as the political and economic fields. Many common practices in patterned manners in different fields depict homologies and exchanges between all fields. Such relationships between each field yield the “inter-dependent” character of fields (Thomson, 2012, pp.68-69). Bourdieu sets out to illustrate that the external determinant factors outside the field which agents participate in do not directly and immediately control such agents over their practices (Bourdieu and Wacquant, 1992, p.105). Yet, the actions of those powers have only some impact on the actions of the agents in question and therefore mediate their practices. To illustrate the point, the agents who occupy positions in the field of cultural production perform their practices with regard to the logic of their fields. Nonetheless, the political or economic forces might mediate their actions, in the way that Bourdieu puts them, as the field of power.

Practices performed by agents in the field of the translation of modern Thai literature (in terms of their selections of modern Thai literature to translate) are not totally and directly dictated by the field of power such as the economic field. However, as I have mentioned elsewhere in this chapter, some of the agents make their selections of the translation of modern Thai literature with some concerns of a financial nature. In this way, as aforementioned, some related agents bring fiscal or economic factors into their consideration when it comes to the production of the translation of modern Thai literature.

Even though the field of power does have some effect on the production of modern Thai literature in translation, other factors from the other fields of power such as the field of Thai literature and the field of publishing, come into play even more greatly than fiscal restraints. The field of the translation of modern Thai literature might be deemed a sub-field within the field of Thai literature as well as within the field of publishing. Being fields of power of the field of the translation of modern Thai literature, the dynamics and structure of these two fields (especially the field of Thai literature) urge some common structures and functions of the field of the translation of modern Thai literature. The field of Thai literature in terms of its genesis and structure will be examined in the next chapter. The structure and struggle between agents in the field of Thai literature are closely linked to the field of the translation of modern Thai literature. For one thing, some of the agents in the former field also occupy positions in the latter field or some agents in the former field have close connections with ones in the latter field. Secondly, the logic and dynamics of both fields are not totally the same but are similar in some ways such as in terms of the struggle for symbolic capital among agents. Hence, the examination of the modern Thai literary field is crucially important as this field of Thai literature is also the field of power of the field of the translation of modern Thai literature.

Conclusion

To conclude, this chapter clarifies the main theoretical approaches used in this thesis, notably the sociological notions proposed by Pierre Bourdieu. I deploy Bourdieu's concepts of field, habitus, capital, doxa and homology as the main methodological tools for the justification of the social and cultural activities, the translational activities of modern Thai literature into

English. Translational activities are the practices where two or more languages, societies and cultures encounter each other. The sphere for the confrontation of these languages, societies and cultures can be justified by these sociological tools of analysis. The adoption and application of these sociological tools are, therefore, fruitful for the clarification of translational activities and the activities of production and circulation of modern Thai literature in translation.

In Chapter Three, the field of Thai literature, as the field of power of the field of the translation of modern Thai literature, will be critically examined in terms of the genesis and sociological aspects of such field. Chapter Four displays the concise history of translational practices in Thailand as well as the flow of out-translation of modern Thai literature. In Chapter Four, some prominent characters of the translation of modern Thai literature are examined. In Chapter Five, the genesis of doxic belief, the discourse of Thainess and the contemporary Thai literary paradigms that drive the choices and decisions of translation agents will also be examined through Bourdieu's notions of doxa and habitus. In Chapter Six, the practices and the translation products themselves will be explored using Bourdieu's notions of field, habitus, capital and doxa.

CHAPTER THREE: THE FIELD OF POWER OF THE FIELD OF THE TRANSLATION OF MODERN THAI LITERATURE: AN EXAMINATION OF THE FIELD OF THAI LITERATURE

Introduction

As introduced earlier in the two previous chapters, the field of Thai literature can be deemed as the field of power of the field of the translation of modern Thai literature. Being a sub-field of the field of Thai literature, the field of the translation of modern Thai literature shares some of the agents, actors and producers from its field of power (the field of Thai literature.) The obvious similarity between these two domains or fields lies in their underlying driving compulsions of literary production which normally relate to and are influenced by social, cultural, historical and political elements. Even though those driving forces that urge the productions in these two fields are not identical, they overlap and are relational in one way or another. This chapter investigates the underlying compulsions, structures and development of autonomy of the field of Thai literature as a foundation of the field of the translation of modern Thai literature. After outlining the foundation of compulsions from the field of Thai literature to the field of the translation of modern Thai literature, this chapter further emphasises the relationships between these two fields: the field of Thai literature and the field of the translation of modern Thai literature.

Apart from sharing the underlying driving urges behind the production of literature between these two fields, the selection for translation by the agents in the field of the translation of modern Thai literature can only be made from the products available in the field of Thai literature. In this way, the field of the translation of modern Thai literature cannot exist

without the field of Thai literature. The field of the translation of modern Thai literature can thus be deemed to be a sub-field located in the field of Thai literature. Obviously, Thai literary texts from the Thai literary repertoire are one of the determinant factors in the selection of productions of modern Thai literature in translation. Seen in this light, the field of Thai literature plays a great role in prompting the dynamics and structure of the field of the translation of modern Thai literature in the sense of having mutual agents, products and subsequent struggles.

As aforementioned, the field of Thai literature can be counted as the field of power of the field of the translation of modern Thai literature. This chapter reviews the dynamics and structure of the field of Thai literature because the influential compulsions of the productions of Thai literature also subtly and covertly urge the production of the translation of modern Thai literature as well. Outlining the structure and dynamics of the field of Thai literature will shed light on the fundamental dynamics of the field of the translation of modern Thai literature and will also unravel the underlying mechanisms of the practices performed by the agents in this field.

With the adoption of Bourdieu's notion of field, habitus and capital, this chapter demonstrates the sociological, cultural and political compulsions which led producers in the field of Thai literature to act, react, expect and internalise their experiences in some specific manner, as their particular struggle and contribution to the objective structure of the field. The chapter also depicts how the field of Thai literature developed its own logics through time and how such field of Thai literature gradually departed from the forces from its own field of power and eventually became relatively autonomous with its own logic of practice. Agents' struggles made in the field eventually induced the production of progressive modern Thai literature

which later becomes the foundation of what is considered to be critical Thai literature. This kind or theme of literature played a prominent role in the field of the translation of modern Thai literature. Although those aforementioned forces and compulsions may not be visible in the processes and dynamics of the selection of the translation of modern Thai literature, given the fact that the selection can only be made from the modern Thai literary repertoire, the social, cultural and political compulsions inscribed in and driven by the manner of production of the texts are unavoidably contributing to the process of the selection and the translated literary products themselves. The mechanism of the production of modern Thai literature in translation is, therefore, partially based on the mechanism of the objective structure from the Thai literary field. This chapter reviews the compulsions and sociological and cultural dynamics of the production of modern Thai literature. However, it focuses more on the prominent junctures which are related to the dynamics of the production of some modern Thai literary masterpieces and progressive literature as they greatly prompt the production of some titles of translations into other languages.

This chapter outlines the dynamics of the field of Thai literature with special attention paid to the productions of progressive literature that is glorified by many agents (i.e. Trisilpa, 1978; Sathian, 1982) in the field as modern Thai literary masterpieces. In the field of the translation of modern Thai literature many of the agents in the field are inclined towards the selection of modern Thai literary classics including socialist realist literature. This chapter focuses on the literature produced at this time as it has been glorified as one of the most prosperous and active periods of modern literary production in Thailand (Sathian, 1982, p.13). The work produced during this period, regarded as socialist realist, is widely acclaimed for its critical and serious content and thus created socialist realist cultural capital for the appreciation of

literary work in the field of Thai literature. Many political movements in Thailand inspired the serious and critical content in these works and subsequently inspired many readers of further movements in Thailand as well, i.e. the student uprising of 6th October 1976.

Political and social driving forces also induce the dynamics and structures of the manner of literary production and in turn influence the dynamics of the selection of modern Thai literature for translation. The development and historical events which contribute to such selections, therefore, are crucial to be studied for the thesis to comprehensively clarify the translational activities performed by translation agents in the field. The next part of this chapter will reveal the social, cultural and political compulsions that are the driving forces of the shift and dynamics of the structure of the field of Thai literature as the field of power of the translation of modern Thai literature.

An Overview of the Thai Literary Production

The history and development of modern Thai literature has been deeply affected, stimulated and driven by Thai (or as before 1939 – Siamese – see Footnote number 1 in Chapter One) social and political conditions. Therefore, it is unsurprising that many translated modern Thai literary texts are concerned with political and social themes. This part of the thesis outlines the fact that the social and political element had an enormous impact on Thai literary circles which resulted in the work produced being considered important and intriguing.

As introduced earlier, this chapter deals with the dynamism and structure of the field of Thai literature. As we shall see, the field of Thai literature was extremely and thoroughly controlled by the authoritative agents in Siamese/Thai society at the time. These controlling elements drove agents in the field of Thai literature to initially adhere to heteronomous poles as they

needed to abide by the rules issued by the ruling agents. Later on, the field developed its own laws for the agents to follow, i.e. the production of high quality literature including socialist realist literature. This meant that some agents in the field became considerably autonomous as they were not totally governed by logics from other fields. The production of socialist realist, or progressive literature, has been praised by fellow agents in the field and this has partially developed the paradigm of considering progressive literature as good literature in the Thai literary field (Trisilpa, 1978; Sathian, 1982), this can be read as cultural capital in Bourdieu's sense. Nonetheless, the autonomous laws and rules for members of the Thai literary field were still overshadowed by the preceding laws derived from the political field of power. That suggests that the paradigms, adopted by agents within the field of the translation of modern Thai literature, also have influences from the field of politics as well.

Literary Production in the Early Period of Siam

Thai literary scholars long believed that the first real Thai novels were produced around 1928-1929 by three prolific Thai writers, Siburapha, Dokmai Sot and M.C. Akatdamkoeng, as noted in Chapter One. However, the real first Thai novel (rediscovered in 1997 and reprinted in 2001) was written in 1915 (Thak, 2009a, p.457). Even though the beginnings of the Thai novel are considered to have started in the early 1900s, the history of modern Thai literature can be traced back to the period around the reign of King Nangklao or King Rama III (r. 1824 – 1851). The true age of the modern Thai novel is quite young, only a decade, despite the fact that printing technology was introduced to Siam over 170 years earlier.

Before the printing system was introduced to Siam, the traditional Thai literary production had been distributed and circulated majorly among the Siamese elites (Manas, 1991, p. 37). In the reign of King Nangklao, the advent of the Thai novel began when printing technology was introduced to Siam by groups of American missionaries. Among these missionaries was Dan Beach Bradley whose intention was to commission and promote Christianity in Thailand although he had greater success in introducing in 1835 a new method of printing system²⁸ for producing and distributing traditional Thai literature²⁹ (Wibha, 1975, p.23; 1997, p.108). Having started his printing business in Siam in the 1830s, Bradley greatly contributed to the production of novels in Thailand through later generations of Thai writers (Ibid.). Another publishing press, operated by Samuel J. Smith³⁰, and one founded by the Royal Court meant that by the mid-1850s there were three printing presses in Bangkok. In order to regulate competition between the three publishers it was decided that the Royal printing press published only the *Royal Orders* and school curricula or school books, Bradley's press was responsible for traditional Thai prose work and Smith's press was in control of publishing traditional Thai poetries. Bradley and Smith were allocated work by the Regent, Somdet Phraya Borom Maha Si Suriyawong. This enabled the allocations to be restricted and controlled to approve titles (Damrong, 1928, pp.35-36; Wibha, 1975, p.27; 1997, p. 108; Suphanni, 1976, pp.29-31).

²⁸ Before the printing techniques and system were introduced by Bradley, Thai literature had been passed on by remembering and telling from generations to generations and recording Thai scripts by hands on leaves, rocks and small traditional Thai booklets, called *Samutkhoh* or *Samutthai*. The disseminators, therefore, could only produce a few amount of Thai literature at that time by this traditional method (Wibha, 1975, p.23; 1997, p.108).

²⁹ It should be noted that the traditional Thai literary tradition was largely related to the poetic tradition (Manas, 1991, p.37; Phrae, 2014).

³⁰ Smith entered Siam in 1849 and established his own printing press in 1869 (Wibha, 1975, p.23).

Even at the very beginning of the Siamese printing era we can apparently see the first examples of the social and political forces from the field of power. The field of power drove, generated and controlled the production and distribution of Thai literature which had become obvious since the advent of the printing system in Siam or Thailand. This resulted from the fact that in the early days, the traditional literary production was “composed exclusively by royalty, the nobility and their retainer poets, and the king himself (Manas, 1991, p. 37).” The process of publication was therefore under the control of the Siamese authorities. Admittedly, this period was not the beginning of the field of Thai literature, as that can be traced back to the beginnings of the production of traditional literature. However, this juncture contributed to a faster-growing circulation of books and literature which led to the production of modern Thai literature, the literary repertoire for the translation of modern Thai literature. The early days of printing technology in Siam demonstrated that the field of Thai literature at such an early stage was entirely controlled by the field of power, in this case, the political field, where the authorities of the day restrained and allocated the production of Thai literary publications of several agents in the given field. At this early stage of the printing system the field of Thai literature was governed by heteronomous poles, in Bourdieu’s sense, as the dynamic of the field leaned towards the empowering power outside the field itself. At various later stages the field of Thai literature, even though decidedly shaped and controlled by the field of power, also developed its autonomy of the field which came from the basis on the controlling forces from the field of power. In other words, at the beginning even though the agents the field of Thai literature entirely followed heteronomous poles as it was wholly controlled by the field of power, the later periods of the field of Thai literature eventually developed its laws and

characters which were either overtly or covertly based on, derived from and influenced by such a field of power itself. Eventually, the field of Thai literature developed its own autonomous poles, despite the fact that its autonomy has been developed and adapted in the shadow of the rules of the field of power.

This first example of the social and political driving forces of literary production in Thailand covers only the distribution but not the composition process. However, as time went by, the social and political driving forces have become stronger as a result of repeated political unrest in the country. The printing system has contributed to prodigious progress within modern Thai literary circles, bringing a new tradition of printing written pieces in magazines and newspapers. Modern Thai literary works and other kinds of written work (i.e. news, announcements, advertisements and fables or *nithan*³¹) have been traditionally associated with newspapers and magazines (Phrae, 2014, pp.221-222). Magazines and literary journals have been the norm as an outlet for Thai writers to launch their new work. Early Thai literary texts were serialised in various volumes of early Thai magazines and this manner of publication also depicted the social and political forces behind the production of Thai literary works (Wibha, 1997, pp. 123-126).

After the first printing machine was introduced into Siam in 1835, it has become the mainstay of numerous newspapers and magazines published in Bangkok ever since (Ibid.). Due to the fact that Siam had already learned publishing techniques, increasing the level of education for its citizens together with Western influences entering the country, a new generation of

³¹ *Nithan* can be regarded as an origin of the modern Thai short fictions or short stories. *Nithans* are composed in simple prosaic form. Some *nithans* were translated from foreign languages (Suphanni, 1976, pp.39-41), some came in oral form (Phrae, 2014, p. 221).

writers emerged against the backdrop of the pressure of colonisation in the region. These young writers, who were young elites and well-educated commoners, attempted to produce a new kind of Thai literary work by publishing in newspapers and magazines. The earliest magazines and newspapers provided national news and official affairs rather than publishing other kinds of written work seen as mere entertainment³² (Ibid.).

วชิรญาณวิเศษ (*Wachirayan Wiset*) (1884-1894) was the first Thai magazine that presented Thai (or Siamese) literary texts with a Western flavour. The texts in the magazine attempted to imitate Western styles and forms of written literature (e.g. short stories and novels.) (Ibid., p.152; Suphanni, 1976, p. 43), and in this magazine there were attempts to borrow styles of English literary text to compose the first (attempted) Thai novel, สนุกนี้่้นึก (*Sanuk nuek*) or *Fun Thinking* (1886) (hereafter – *Fun Thinking* (1886)) by Kromluang Phichit Prichakon (Suphanni, 1976, p. 46). However, as stated earlier, due to social forces in the Siamese society at that juncture, in 1886, the attempt to compose and publish the first novel by Kromluang Phichit Prichakon was publicly renounced by both the readers and Siamese society. Even the author of the first experimental novel in Siam clearly stated in the “Foreword” of the editor’s note

³² The first Siamese weekly magazine run by a private Thai owner, called *Darunowat* (1874-1875), did include some other kinds of writings (including translated texts), rather than documents of the official affairs (Suphanni, 1976, pp. 43-44). *Darunowat* showed the ‘intellectual movements and editors’ feelings and intentions, as well as reflected the Siamese social and cultural characteristics (Wibha, 1997, p.133).” As a result, this weekly magazine presented the development of the Siamese conditions. These progressed circumstances included the entering powers and cultures of other Eastern and Western countries. It was not easy to resist the entering powers of the outsiders of Siam, the Siamese literature, therefore, was influenced by the adjusting social driving forces, this time, the driving force was from outside Siamese area. The pieces issued in *Darunowat* were all presented in prose style. Moreover, there were a number of the usages of transliterations from foreign languages, including English, German and French. Besides, the styles of linguistics and grammatical structures were also been influenced by foreign languages, there were the usage of quotation mark, the created words from foreign languages, the new style of literary presentation influenced by the Western literature and the Western-impacted writing themes (Ibid., pp.128-148).

that he attempted to compose this piece by imitating the styles of English books and he intended that he would write this piece as an “as-long-as-possible” piece (Wibha, 1997, p.234). However, the setting of the story resembled some real parts of Bangkok and the author created fictional characters, some readers might have been misguided in thinking that all the characters in the story did in fact exist in real life. King Chulalongkorn was sceptical about this novel and mistook it as the exposure of the situation in the venue of the story, which was a temple, called *Wat Bawonniwet*. Moreover, the temple governor took what he perceived to be a disgraceful situation so seriously that he almost resigned his duties at the King’s reaction. As a result of social pressure and criticism, the author abandoned the project (Phrae, 2014, pp. 223-224; Suphanni, 1976, pp. 46-50; Wibha, 1975, pp.63-64; 1997, pp.234-235). Phrae (2014, pp.223-224) argues that the attempt of composing the first Thai short story associated with the functions of the traditional Thai literature that usually offered entertainments or didacticism. Such functions of the traditional Thai literature were usually found in *nithan*. The literary texts that did not provide such qualities or such “literariness” did not succeed in their qualification of being *nithan* and thus risked themselves as being “a threat that would destroy the fictional quality of the prose (Ibid.).” The abovementioned attempted short story of *Fun Thinking* (1886) does not offer such literary functions to the audiences, instead it attempts to present the character of reality to the readers, which the authorities were upset by such depiction. Thus it was considered as the intervening action of the literary circle.

It might be argued that a one-chapter draft of a story should not be counted as an attempted novel, even though it was plainly a precursor to further chapters and as such should neither be counted as a short story. As stated earlier, the attempted composition of this novel had to

be terminated because the readers were not considered ready for new kind of literariness and the story which imitated certain real situations and scenes. So, it can be clearly seen as another case of Thai literary circles being affected by social pressures and forces. It again was shaped by and resonated with the heteronomous pole in the field. In this way, if the field had already been autonomous, the producers of the field would not have to comply with other elements from outside the literary field. In this case of *Fun Thinking* (1886), the producer of the literary text still had to abide by the empowering forces from within society. This example in the early history of Siamese literary production also depicts the orthodoxy or the conventional practices of the field of Thai literature, in that the sensitivity of some issues, i.e. that of Buddhism, especially the disgrace of Buddhism, were not supposed to be raised.

The first complete novel in Siam was not actually written by a Siamese author, it was translated from an English novel called *Vendetta* by Marie Corelli, into *ความพยาบาท* (*Khvam phayabat*) by Mae Wan, which was the pen-name of Phraya Surintaracha (Nokyung Wisetkun). The Thai translation of *Vendetta* was published in a series in the magazine *ลักวิทยา* (*Lak witthaya*) or *Stealing Knowledge*, of which the final issue was published in 1902 (or around 16 years later than the publication of *Fun Thinking* (1886)) (Wibha, 1975, p.64). The publication of the Thai version of *Vendetta* was a success and contributed to many more translations of other English novels which prompted the production of the first real Thai novel by a Thai author.

The success of the translation of the novel *Vendetta* into *ความพยาบาท* (*Khvam phayabat*) in Thai, contributed to the production of the first Siamese or Thai novel, which was authored

by a Siamese/Thai novelist called Khru Liam (see Footnote number 13 in Chapter One). He wrote *ความไม่พยายาท* (*Khwaam mai phayabat*), literally meaning *Non-Vendetta*, and was a classmate of the translator of *Vendetta*. At first glimpse, the novel might seem to be a parody or to be produced to ridicule the translation of Marie Corelli's *Vendetta*. Yet, its long disappearance from the public eye, as a consequence of its unpopularity, impels many Thai literary scholars to find it hard to canonise this work as Thailand's first real novel. However, Thak (2009a, p.457) argues that *Non-Vendetta* (1915) is indeed the first Thai novel and was not produced just to be a parody or ridicule the influences of literature from the West. Thak also points out several significant factors which manifest that *Non-Vendetta* (1915) is more than a parody of the Thai version of Corelli's *Vendetta* (Ibid.). The first factor that Thak argues is that the novel was playing a role as a part of the resistant strategies of Siamese colonisation from the West (Ibid.). The second factor is that it is composed in a Thai style of didactic writing as it warns the reader against the harm of rapid urban modernisation in Thailand, especially in Bangkok. Thirdly and finally, this novel commemorates the Buddhist values, which have long been rooted in Siamese/Thai society and culture (Ibid.). However, the first real Siamese/Thai novel was not a financial success due to several factors. One of the factors was undoubtedly due to the nature of Siamese/Thai society in that period.

At the time of the first translation and publication in 1902 of the English Victorian novel, there was a gradual emergence of a new social class in Siam – the literate middle class. This particular social class, as well as the upper class – the elites and royals, enjoyed consuming Western goods such as food, clothes, appliances as well as literature. This was a part of their

strategy to be civilised (*siwilai* in Thai term as introduced in Chapter One) in the Westerners' view. In order to do that, Thak argues, the Siamese tried extremely hard to learn the ways of life of Westerners and to imitate their actions as they thought that by doing so they could "conquer" the Westerners (Ibid., p.461). Marie Corelli's Thai version of *Vendetta* was introduced to them, becoming a hit and having great impact on their reading culture (Ibid., p.467). This reflects clearly that the Siamese were massively eager to learn about Westerners through any kind of approach, and the literature of Western culture was one of the easiest means to learn about the Other (Ibid.). As mentioned elsewhere in this chapter, literary magazines played an important role in spreading and publishing modern Thai literature, especially translated literature. As a consequence, there was more demand for translations of Western novels into Thai to fulfil the needs of the newly-emergent social class. This issue is taken up for further discussion in the next chapter.

Phrae (2014, pp. 221) contends that traditional Thai literariness was all about the analogy of verse being representative of fiction, while prose was appointed for the writing of facts. The departure of prose from being merely factual at this transitional juncture of Siamese literary history required negotiation. Before the arrival of fictional prose by Siamese writers, readers of traditional Thai literature had been aestheticising traditional Thai literature for its versification and entertaining quality. Prose, lacking the function of versification, was difficult for the reading public to embrace. In spite of the popularity of translations of romance and adventure fiction in Siam during that period (Harrison, 2009, p. 324; Suphanni, 1976, pp.181, 185,187), the reading public was not accustomed to domestically nurtured prose fiction. The attempt to introduce a new *literariness* to fictional prose containing

“verisimilitude” while offering an entertaining function was thus the result of a complex negotiation (Phrae, 2014, p. 221). Phrae argues that the Thai translation of *Vendetta* offered a new *literariness of verisimilitude* while attempting to make the novel enjoyable to Thai readers through the translational process and adaptation. The new *literariness* was welcomed by the reading public because of the “fictional illusion” that kept readers in the “willing suspension of disbelief” employed by Mae Wan (Ibid., pp.230, 237). However, the first authentic Thai novel of *Non-Vendetta* (1915) delivered “a representation of truth” that needed another tier of negotiation at that transitional juncture. This suggested that the reading public was not ready for such a concept (Ibid., p.237).

This incident of being less popular and being (almost) forgotten in the Thai literary milieu of the first attempt of Siamese novel demonstrates that there was a shift in the structure of the field of Thai literature at that time (around 1910-20s). Before 1910-20s, Thai literary producers had been accustomed to dealing with Siamese traditional poetic forms of writing and other kinds of literary production in shorter form, as well as translated literary texts from foreign languages. There had been slight and gradual changes and shifts in the field of literary production in Siam since the printing system was introduced to Siam in 1835, as aforementioned. Even so, as a newcomer to the field³³, Khru Liam introduced a new method of production to his fellow agents in the field of Thai literature, that of the novel. However, the fellow agents and social agents were not ready for these literary changes as the new mode needed another level of negotiation into the Siamese literary milieu. They were in greater

³³ Khru Liam as a newcomer of the field of Thai literature will be further discussed in Chapter Four.

favour of foreign-born literature and the concept of verisimilitude than Thai-born literature as well as a representation of truth, and, as a result, the attempt by this newcomer faded through time.

It is noteworthy that during these 15 years, there were significant changes in Siamese literature in terms of style and forms of writing. They were greatly influenced by translated novels and short stories due to the fact that there were a number of translated foreign works of fiction in the Siamese market. Since Siamese authors were significantly influenced by foreign literary work, during these years, numerous examples of foreign-flavoured Thai literature were produced, especially Chinese-oriented Thai fiction and Westernised Thai fiction (Suphanni, 1976, pp. 182-192; Wibha, 1997, pp.253-258).

Eventually, after many negotiations, adjustments and developments in Thai literature, the first three canonised real Thai (or Siamese at that time) novels appeared towards the end of the 1920s. *A Real Man* (1928), *The Circus of Life* (1929) and *Her Enemy* (1929) (see also Chapter One) greatly reflected the changes in Siamese society in different ways. As each story was written by authors from different social classes and backgrounds, they thus represented the changes in Siam from three different perspectives. The novels were written at almost the same time and the main theme of all three is relatively similar in terms of their attempts to reflect the changes in a society that was greatly affected by the foreign cultures. However, once again it is evident that the drastic changes and forces at play in Thai society determine the production of Thai literature.

As noted in Chapter One with reference to the attempts to modernise Siam (Thailand) through the 1920s, one of the many aspects of modernisation was in the field of education where

many young members of the Siamese elite and a number of commoners were sent abroad to pursue their education. In the 1920s, being *siwilai*, or being modern, was of paramount importance to the Siamese ruling elites. As such, although there were no clear links between the 1932-coup d'état and the emergence of the first set of canonised modern Thai novels in late 1920s, attempts to modernise cannot be taken for granted as a contributing factor in these two incidents. Nevertheless, there is a clear indication that Siam had faced many eclectic foreign forces and values that came to influence not only its political ruling regime but also the boundaries and structure of its field of literature. The changes and developments within Siam that were driven from outside the country through the 1920s and into the 1930s had considerable influence not only on the three authors who chose to present their work for the first time in the form of novels, but also within the political spectrum that led to the regime change in 1932 from the old absolute monarchy to a new constitutional monarchy.

Boundaries of the Field of Modern Thai Literature of the Post-1932 Period

Prior to the simultaneous emergence of the first three canonised Thai novels in the 1920s and the change in regime in 1932, the boundaries of the field of (modern) Thai literature was not very stable due to external factors from outside the field. One factor was that literary production was controlled by the authoritative agents and other social forces, while another was that literary production was being driven by foreign methods in the form of novels and translated texts. This, however, does not mean that the field of Thai literature was not a field in its own right but that it was at a turning point through a process of negotiating, adapting and accepting innovation from foreign and other domestic potencies.

The boundaries of the field of Thai literature from 1835 to 1932 were unstable due to the

factors already mentioned, but the post-1932 period introduced a more dynamic structure to the field of Thai literature in a similar yet subtly different manner. The similarities between the pre-1932 and post-1932 periods were the fact that the government and authoritative agents in Siamese/Thai society still played a prominent role in controlling literary production in the region (Trisilpa, 1978) which made the field lean towards the heteronomous poles, the agents thus had to reluctantly abide by the laws and rules of other fields of power. However, the differences between the pre-1932 and post-1932 periods include the successful and unsuccessful resistances of literary production due to the serious restrictions placed by the government. This shows that even though some agents in the field of Thai literature followed heteronomous poles, some other agents strived to break through the controlled restrictions from the government over their production of literature by work to incorporate literary and social values. As a result, from 1932 onwards, the boundaries of the field of Thai literature were drawn even more clearly as there were clearer struggles made by the two poles of agents. In addition, even Bourdieu (1996, p.223) sees that the boundary of each field was not delineated by its numbers of members. However, the growing numbers of new agents coming into the field might also determine the growing struggles for various kinds of capital. In the case of Siam in the post-1932 period, the shifts and turns of Thai literary production (from traditional poetic form to the modern novel) allowed a number of newcomers with new and innovative prospects to enter the field. These newcomers performed their various struggles in the field of Thai literature and so the boundaries of the field were therefore expanded due to the increasing numbers of struggles made by agents in the field.

In fact, the boundaries of the field of Thai literature were drawn in 1929 by the emerging

literate middle class, who gathered up and co-operated as a literary group of writers. Some emerging literate middle-class men, including Kulap Saipradit (pseud. Siburapha), Chot Phraophan (pseud. Yakob) and Malai Chuphinit (pseud. Riam-eng) co-operated as a literary group known as คณะสุภาพบุรุษ (*khana suphaphurut*) or the Gentlemen group. The early modern middle-class writers, as opposed to the traditional literate elites, in this group, endeavoured to legitimise their identities to be “writers as a well-found occupation” by several methods. The name of the group itself, as chosen and intended by Kulap, suggests that the middle-class men known as “the Gentlemen” in Kulap’s and the Thais’ sense did not require the high-brow or elite background and families, instead, being a gentleman, in this case, one requires only good performances and manners (Chusak, 2015a, p.79). This suggests that the middle-class writers emerged in the late 1920s, tried to make themselves legitimate as newcomers to the literary field with their own strategies. The construction of identity of the middle-class writers in Siam, as argued by Chusak reflects the middle-class or “bourgeoisie” resistance that was conflicted with the literary composing traditions adopted by the elites (Ibid., p.74).

The next section explains the dynamics and structure of the field of Thai literature and the social and political compulsions which drove literary production. As the field of Thai literature is a field of power of the field of the translation of modern Thai literature, the agents in the field of the translation of modern Thai literature (which are also members in the field of Thai literature) share similar struggles and also adopt and utilise the struggle derived from the field of power into the field of the translation of modern Thai literature. As the struggle made in the field of the translation of modern Thai literature was fundamentally based on the

struggle made by the field of Thai literature, the next section depicts the foundations of the field's dynamics and structures which generated and, in turn, was influenced by the struggle made by the agents in the field of Thai literature. The next section not only depicts the common elements between the field of Thai literature and the field of the translation of modern Thai literature, but also outlines the background for the production of some of the modern Thai literary canons such as progressive literature or socialist realism and "Literature for Life" (วรรณกรรมเพื่อชีวิต; *wannakam phuea chiwit*) as they are usually selected for translation into other languages.

The Field of Thai Literature and Literary Productions from the Post-1932 Period

The Siamese or Thai (post-1939 – see Footnote number 1 in Chapter One) literary field had been impacted by the sociological and political elements of the society since the initial juncture of the modern period of literary production after the printing machine was introduced in Siam. However, it is even clearer that the output of modern Thai literature was considerably affected during the post-1932 Siamese revolution period in term of contents of literary works. The sociological, political and economic elements not only regulated citizens' lives but these forces from the field of power also determined and shaped the dispositions and manner of Thai literary production. This means that some political events and governmental authorities either directly or indirectly forced writers and other literary agents to produce and disseminate only particular kinds of literary work (Trisilpa, 1978, p.7). During the period when literary production was extensively controlled by the Siamese/Thai political authorities, agents in the field of Thai literature followed heteronomous poles, as the struggle

and practices performed by agents in the field followed the rules and laws from the field of power instead of the rules and laws from the field of Thai literature itself. Even though at the early stage of modern literary production the field of power came massively into play, it developed its own laws and rules for its field at later stages.

Trisilpa observes that the introduction of modern Thai literature in the form of the novel was a sensation during the 1930s because of the rapidly developing society within the country (e.g. the education of the middle classes and other kinds of development and technologies) (Ibid., pp. 13, 16). Before the 1920s, especially in 1915, positions in the field of Thai literature were only available to agents who produced translations of foreign literature, producers or agents who wrote Thai traditional poetry and agents who were producing other kinds of prose. However, in the post-1932 period, new positions in the field of Thai literature were available for newcomers and agents to take such as the positions of modern novel producers. At first, newcomers like Khru Liam did not succeed financially and symbolically in introducing new methods of literary production to the field of Thai literature. Eventually, due to the many forces pressuring the attempts to become *siwilai* and modernised, as suggested above, as well as other domestic forces, the structure of the field and the new Thai literariness were gradually being readied for new positions to be available for agents. This new sensation of the novel clearly depicted shifts in the objective structure in the field of Thai literature where actions by agents influenced the field and, in turn, influenced the agents in relational ways. Thus came the emergence of new positions available for agents to occupy.

The 1932 coup d'état in Siam had a great impact on society, not only on some of the thinking of Siamese citizens, but also on their hopes for better and fairer lives. The impact of the

revolution had its greatest effect on the people of Bangkok, especially the educated classes. The revolutionary party gave the people several promises including equal rights for every person in the country, and the people as a result placed great hope on this promise of equality since they had been ranked and trapped into relatively fixed social classes (e.g. elites and commoners) for a long time due to the absolute monarchy (Ibid., pp.28-29). As a result, a burgeoning social consciousness developed among educated Bangkokians towards their less fortunate fellow Thais in the countryside. Their ideology was to help and make better lives for the poor and unfortunate rural population. Affected by the school of Art for Life, one of the actions that artists and authors could perform was to express this type of awareness and ideology through their writing. There were several novels reflecting these social and moral values in Siamese society released after the 1932-revolution, including *หญิงคนชั่ว* (*Ying khon chua*) or *The Prostitute* (1937) by K. Surangkhanang (hereafter - *The Prostitute* (1937)) which is one of many examples of this type of literary expression. This story is different from other typical examples of modern Thai literature in that it portrays the life of an unfortunate prostitute (K. Surangkhanang, 1937). This, therefore, clearly demonstrated that addressing some of the issues within Thai society such as the rise of moral awareness for the poor and unlucky people had begun to emerge (Trisilpa, 1978, pp.28-29).

Apart from moral concerns for people in the lower classes, the economic element had a great impact on themes in modern Siamese literary work (Ibid., p.35). Capitalism gradually came to affect people across the country but particularly in the capital, Bangkok, creating a new social class of wealthy merchants. This new class created instability with existing old elites and even the monarchy as the increase in wealthy middle class Thais impelled a sense of change in the

old order. Moral consciousness and sympathy for other human beings were also portrayed in other novels, including *ข้างหลังภาพ* (*Khang lang phap*) or *Behind the Painting* (1937) by Siburapha (Kulap Saipradit) (hereafter - *Behind the Painting* (1937)), regarded as the author's masterpiece (Ibid.).

Capitalism not only caused a new moral awareness and sympathy for other people in Bangkok but also created social changes in high society in terms of social class. The changes in people's lives resulted in the emergence of a new social class of business people and wealthy merchants, as aforementioned, who "climbed up" the social ladder using their economic capital. One of the novels which reflected this change of position and rank in Siamese society, is *ผู้ดี* (*Phudi*) or *Noblesse Oblique* or *The Nobles* (1937) by Dokmai Sot (Buppha Nimmanhemin) (hereafter - *The Nobles* (1937)). Formerly, the only high-class people in Siam were the royal families, noblemen and aristocrats; however, capitalism created a new social class in Siam, prompting the existing social elites to accept the changes (Ibid., p.36).

These abovementioned three Thai novels, *The Prostitute* (1937), *Behind the Painting* (1937) and *The Nobles* (1937) are regarded as modern Thai classics, as they were not only created under the tide of change in social and political forces but also reflected those social and political ideologies. The modern Thai classics which reflect social, cultural and political elements are, in the translators' and related agents' eyes, worth translating as they reflect serious aspects of change in Thailand.

Severe Literary Surveillance in Siam/Thailand

In 1933, Prince Boworadet led a surprise rebellion against the government (Wyatt, 2003, p.237). The government's military, in response to the rebels, decreed a set of laws forbidding any criticism of itself (Trisilpa, 1978, pp.76-77). The political disturbances led to a series of purges which impelled the new wave of writers in Thailand to address the issues through their literary work.

One of the most crucial political purges took place in January 1938 after several assassination attempts against Luang Phibunsongkhram³⁴. The government arrested many people in opposition to the government of Luang Phibunsongkhram including significant figures in the Thai literary circles such as Siburapha (Kulap Saipradit) who took to expressing their political ideology through their writing (Ibid.).

Trisilpa points out that, at this juncture in Siam's political history, the turbulence and purges involved a number of intellectuals being placed under surveillance by the government which led to some, such as Dokmai Sot (Buppha Nimmanhemin), being forced to change their occupations (Ibid., pp.78-79). Even so, the social and political upheaval continued to drive literary production even after all the turmoil. In 1938, Luang Phibunsongkhram became Prime Minister³⁵ and his plans were to promote Siam as one of the world's leading countries. He set a series of nationalist policies for the Siamese people to abide by, including changing the

³⁴ Luang Phibunsongkhram (1897-1964) will be later known as Field Marshal Plaek Phibunsongkhram and Plaek Phibunsongkhram. He was the third Prime Minister of Thailand between 1938 and 1944 and between 1948 and 1957.

³⁵ Phraya Phahon Phonphayahasena (1887-1947), the second Prime Minister of Siam/Thailand, selected Luang Phibunsongkhram to be the third Prime Minister for Siam/Thailand (Trisilpa, 1978, p. 90)

nation's name to Thailand (Chris and Pasuk, 2014, p. 207). Wyatt (2003, p. 241) observes that “this was a period of mass nationalism”, the nationalist regimes put forward in this period were not only for elites but for “a social and political phenomenon.” One of his policies in terms of social and political issues was to promote the period as the “Golden Days” for Thai literary production as a part of his nationalist political regime (Trisilpa, 1978, p.90).

The impact on literary production was immense. Field Marshal Plaek Phibunsongkhram (former Luang Phibunsongkhram) controlled literary production in Thailand and as a part of promoting the era as the “Golden Days” for Thai literature, he also established *วรรณคดีสาร* (*Wannakhadi san*) or *Journal of Literature* and *วรรณคดีสมาคมแห่งประเทศไทย* (*wannakhadi samakhom haeng prathet thai*) or the Literary Society of Thailand in 1942 by assigning himself as chairman of the Literary Society (Thanapol, 2014, p.57). The objectives of the Literary Society under the Field Marshal were to control and manipulate modern Thai literature to “be suitable” for his nationalist policies.³⁶ The Field Marshal, as chairman of the Society, kept all the processes of literary composition and publishing under his surveillance, including the “right” and “improved” way to write Thai sentences, the register of the writings and the “moral” values in the writings (Trisilpa, 1978, p.90). Many unsatisfied writers thought this regime intervened in every process of their work and, as a consequence, some literary figures, unsurprisingly, stopped writing altogether in protest against the action of the authorities. However, there were other groups of writers who continued their work but tended

³⁶ The similar issues on controlled over the literary production in Siamese and the processes of canonisation and acceptance will be discussed in detail in Chapter Five.

to avoid the usage of the controlled writing styles and the settings and scenes of Thailand. They set themselves free by creating new a style of writing, called *สำนวนสวิงสวาย* (*samnuan sa-wing sa-wai*) or swing tones or adapted tones and having foreign countries as the settings and scenes for their stories (Ibid., p.93).

The social and political forces in Thailand at this time had a huge impact on the country and literary circle, forcing some writers to change their style completely and others to cease writing altogether because they could not accept the fact that the government controlled their thinking and their work through its nationalist policies. Therefore, literary production in Thailand during this period had great variety. Some sarcastically reflected the foreign forces which threatened the country, while others attempted to address the concurrent situation of nationalism and chaos in an ironic way. Some novelists even went to the extreme of seemingly adopting nationalist policies but their work was written in an obscure and dreamlike manner (Ibid., pp.95-96).

The scene of the field of Thai literature in this severely controlled period clearly depicts that the agents in the field, in one way abiding to the field from the political field while in another way making themselves available to the rules and laws of their own field of Thai literature as well. As mentioned, they tried to negotiate a way of combining the laws and rules from outside and striving to establish their own laws and rules for the field of Thai literature at the same time. Producers in the field either abided by the rules or adapted themselves to establish some new manners for the field. This confirms that agents in the field of Thai literature were leaning towards the heteronomous pole as it was strictly controlled by the authoritative bodies during this period and, despite severe literary surveillance, writers and producers made the

field available to gradually embrace newly established literary customs and practices which led to and later influenced future stages of the field of Thai literature.

Even though Thailand found itself in later years under other military dictatorships, the production of literature was still in good condition (Ibid., p.140; Sathian, 1982, p.250).

Through the late 1940s the Thai governments' attempts to control literary production was relaxed, but in 1948, Field Marshal Plaek Phibunsongkhram was again nominated to be Prime Minister³⁷ and he reintroduced his previous limitations on the rights and freedom of literary expression with added constrictions through his anti-communist policies (Wyatt, 2003, p. 256).

In addition, Field Marshal Plaek Phibunsongkhram espoused the United States' anti-communist regime and conspired with the US government as well as receiving financial support from them to help purge all communist-related activity in Thailand³⁸, including one rebellion led by several prominent journalists and writers³⁹ (Trisilpa, 1978, p. 140; Sathian, 1982, p.250). This event had an enormous effect on the style of the Thai literature because it was one of the contributing factors in the emergence of the "Literature for Life" Movement (further details in regard to the US government's subsidy for anti-communist regimes are provided later in this chapter.)

³⁷ The era of Field Marshal Plaek Phibunsongkhram's dictatorship ended in 1944 after the axis powers, with whom Thailand was aligned, had been defeated at the end of World War II. Literary circles once again flourished and many new publishers were established during this time (Trisilpa, 1978, p.140).

³⁸ The purge included a new anti-Chinese campaign which Field Marshal Plaek Phibunsongkhram had in 1938 (Wyatt, 2003, p.257).

³⁹ The massive purge at this period was to expel the rebels to the government and it was called "The Rebel for the Peace" (กบฏสันติภาพ; *kabot santiphap*) on 10 November 1952. It was led by Kulap Saipradit or Siburapha and other prominent writers.

Progressive Literature, “Literature for Life” as a Genre of Modern Thai Literature

The “Literature for Life” (วรรณกรรมเพื่อชีวิต; *wannakam phuea chiwit*) movement was one of the most highly regarded and prominent genres of modern Thai literature. It emerged due to the accumulated feeling of sympathy and love for humanity and the struggle for justice and real democracy in society. The real Thai Literature for Life appeared in 1950 and was the time when the notion of “Art for Life” (ศิลปะเพื่อชีวิต; *sinlapa phuea chiwit*) was widespread in the country⁴⁰ to replace the school of “Art for Art’s sake” that were widely supported by elites (Jit, 1957), the first Thai novel of this type being *จนกว่าจะพบกันอีก* (*Chonkwa rao cha phop kan ik*) or *Until We Meet Again* (1950) by Siburapha (Kulap Saipradit) (hereafter - *Until We Meet Again* (1950))

In actual fact, before the emergence of the “Literature for Life” movement in Thailand, the trend of *progressive novels*⁴¹, or a kind of socialist realist literature, had already been popular among producers in the country. Sathian (1982, pp.253-259) points out that even during the post-war period, when foreigners and foreign materials flew into the country, alarming traditionalists, some of the Thai literary producers still managed to keep such high valued and quality literature which was responsible for Thai society. Thailand, its society and citizens, from the 1932 Siamese revolution until World War II, had been struggling with

⁴⁰ The idea of Art for Life was relatively out-of-date in the Western countries at that period. The ideas of Art for Art’s sake, Art for Life and Art for People were heated discussions among the producers and literary academia of the time (Trisilpa, 1978, p.171).

⁴¹ This progressive novels written with their serious socially committed themes are also regarded as “the literature of social consciousness”, as opposed to the literature of social preservation that aimed to maintain the ruling elites’ powers (Kepner, 2009).

changes generated by either domestic or international powers, and writers and literary producers acknowledged these struggles of the Thai people and their politics. As a result, they created a kind of literature that was responsible for the lives and welfare of the people within society. The modern Thai novels, which are deemed to be progressive novels, share several characteristics. They reflect the relationships between people and society and stress the changes needed for the better lives of people within such domains as well as addressing class difference, the poverty of the people and social injustice (Ibid., p.268). The progressive novels include *Until We Meet Again* (1950) and *ความรักของวัลยา* (*Khwam rak khong Wanlaya*) or *Wanlaya's Love* (1952) by Seni Saowaphong (Sakchai Bamrungphong) (hereafter - *Wanlaya's Love* (1952)). As mentioned earlier, *Until We Meet Again* (1950) is considered to be the first “Literature for Life” novel in Thailand. However, Sathian also classifies it as a progressive novel (Ibid., p.267). This means that both progressive novels and “Literature for Life” novels share some characteristics, and the writing of progressive novels was also one of the contributing factors that prompted discussions over literary work and the authors’ responsibilities for their literary production.

In January 1950, Thai journalists and other related powerful agents in the literary milieu formed a Writers’ Club, and issues regarding literary production were raised at the first meeting of the committee and members. The issues of “Authors’ responsibilities”, “What is Art for?” and “Art and Politics” were raised for discussion in the first panel (Sathian, 1982,

p.275).⁴² Several committees and members in the club such as Itsara Amantrakun and Kulap Saipradit agreed announced that they, as writers, were responsible for their literary work as it had impact on people's lives. This statement sparked considerable discussion and debate on the issues of "Literature for Life" (Ibid.).⁴³

The trend of Thai "Literature for Life" apart from being prompted and aroused by widespread international literary trends of "Art for Life", as aforementioned, was also induced by writers' departure from the old artistic trend of "Art for Art's sake". The trend of "Art for Art's sake" proposed that art is produced merely to be appreciated for its beauty and refined techniques without any relation to people and society. Art for Art's sake does not contribute nor project any kind of resonances to society (Jit, 1957, pp.110-111). Artistic works produced under this school of Art for Art's sake solely concentrate on artistic techniques as a result of which the works neglect and depart from the lives of people (Ibid., p.99). Thanks to high-brow techniques and the departure of relations to people's lives, works under the schools of Art for Art's sake are uncomprehendable by most of the people in the societies and thus are of no use to the people (Ibid., p.100).

⁴² While Sathian Chanthimathon (1982) Trisilpa Boonkhachorn (1978) observe that the emergence of the literary trend was only from the Writers' Club, Somsak Jeamteerasakul and Kasian Tejapira argue that the emergence and the popularity of the Thai Literature for Life was the products of the Communist Party of Thailand (CPT) and its networks (Thanapol, 2011, pp. 41-42). Thanapol contends that the literary trend of Literature for Life in Thailand was neither emergent from only one factor, rather it was a products of "dynamic contestations and exchanges between various political and literary groups as each attempted to assert its cultural legitimacy" at the crucial juncture in Thailand (Ibid., 42).

⁴³ That meeting also sparked the debates in the literary milieu in later stages on how writers should produce their literature, i.e. the literature should be for life or for art's sake or even for money (Sathian, 1982, pp.275-300).

In the Thai literary milieu after the end of the Second World War II, some of literary critics embraced the idea of Art for Life and departed from the Art for Art's sake school of thought. Si Intharayut, Seni Saowaphong and Banchong Banchotsin welcomed leftist, Marxist and socialist realist ideas and they viewed that (good) literature should give reflections of society and social phenomena as a whole, not just present only one aspect of certain groups of people, such as rulers or elites. Thus, these literary critics saw that good literature should help the masses in society by encouraging the majority of the people to fight for a better living (Harrison, 1994, p.20-21). These literary critics, therefore, supported the school of Art for Life rather than the school of Art for Art's sake.

The Art for Life trend proposed that art should be produced to evoke some impact on ordinary people as consumers of art. The products of Art for Life aim at exposing social reality and problems in society, then such products from Art for Life would offer solutions to those social problems and complications (Jit, 1957, pp.111-112). Written texts, considered to be a kind of art, were also produced under the new trend of Art for Life. Writers in Siam/Thailand wrote some literary texts under the trend of Art for Life as their weapons to tackle with social inequality and problems. Eventually, Literature for Life has gradually formed itself in Siam or Thailand.

Jit Phumisak (1957, pp.200-226) proposes that, in order to raise social awareness and address social problems, artists (which certainly included writers) should produce their works with their consideration of social consciousness to represent the lives of every class of people. He stresses that the lives of less-fortunate ones are of importance to represent and explore, as

these people had to strive with their lives and social inequality (Ibid.). It also sees that art can be used as a “weapon” for common people to fight with the rulers and elites in the society (Harrison, 1994, p.25). Writers and artists, therefore, are required to engage in the real lives of common people by having a real encounter with the lives of commoners rather than sitting at their desk and creating works of art (Ibid., p.26).

The tide and trends within Thai “Literature for Life” contributed to the production of other kinds of serious modern Thai literature, usually related to unfortunate people’s lives, society and politics. Other types of novel which appeared during this period, such as the country-life novels which were also committed to the Thai social and political problems, included *ทุ่งมหาธาตุ* (*Thung maharat*) or *The Field of the Great* (1954) by Riam-eng (Malai Chuphinit) (hereafter - *The Field of the Great* (1954)) (Trisilpa, 1978, pp.193-197).

Even though, in 1952, there was a purge of “The Rebels for the Peace” instigated by Field Marshal Plaek Phibunsongkhram, the field of Thai literature did not entirely rely upon the rules and laws from the field of power. The agents in the field tried to set themselves free from the overt control of the government, becoming more and more autonomous as some of the producers in the field such as writers, editors and journalists endeavoured to write literature that enabled them to express what they really felt and they did not totally abide by the rules and censorship set by the government. In later periods the control by the government was so great that there was a discontinuance of this kind of serious literary production in Thailand, but the product was still highly regarded and it had already set the autonomous pole for the agents to lean on.

Admittedly some of the agents in the field of Thai literature obeyed the government at times, however these agents who gravitated towards the autonomous pole of the field had already prompted their literary production which exhibited many complicated facets of Thai society. This was especially the case regarding the lives of the poor and unfortunate Thai people (usually workers and/or those who lived in the countryside), where the “Literature for Life”, defined to be for the common people and enhance social justices as well as advance the life of normal people (Prajak, 2005, p.449), from the previous period had developed on to the next stage, namely “Literature for People” (วรรณกรรมเพื่อประชาชน; *wannakam phuea prachachon*) (Trisilpa, 1978, p.206). This stream of consciousness served and celebrated global awareness for humanity.

Two novels which had great impact from this period were *ไผ่แดง* (*Phai daeng*) or *Red Bamboo* (1954) by M.R. Kukrit Pramoj (hereafter - *Red Bamboo* (1954)) and *ปีศาจ* (*Pisat*) or *Demon* (1957) by Seni Saowaphong (Sakchai Bamrungphong) (hereafter - *Demon* (1957)). The characters of “Proletariat Literature”⁴⁴ represented sympathy for the unfortunate and provided suggestions on how they might elevate their ways of life as well as appealing for justice from urban people and authority towards people in rural areas. Such characters can be found in *Demon* (1957). *Red Bamboo* (1954) is a satirical novel where the Siamese authorities pay too much attention to abolish communism in the country. The author was of the opinion that communism in Siam

⁴⁴ “Proletariat Literature” was developed from the trend of the literary production of literature for life and was introduced into Thai literary circles from this period. These novels reflect the ethics of humankind of the authors, as they sympathised with the feelings of the poor and wanted to help elevate their lives by representing them in the form of written work (Trisilpa, 1978, p.206).

was not that powerful and the government should not pay that much attention to the issue. This novel was inspired by an Italian novel by Giovanni Guareschi, which is also a satire on communism (Trisilpa, 1978, pp.225-226). *Red Bamboo* (1954) had great impact on the area of the translation of modern Thai literature even though it was inspired by foreign literature. The United States Information Service (USIS), selected this novel for translation into English in the 1950s because it reflected anti-communist ideology in Thailand, in order to show the anti-communist world that Thailand took their side (Sulak, 1980, p.321).

As illustrated above, many titles of serious modern Thai literature were produced during this period of the 1950s when social and political consciousness were triggered such as *Until We Meet Again* (1950), *Wanlaya's Love* (1952), *The Field of the Great* (1954), *Red Bamboo* (1954) and *Demon* (1957). These titles were produced at a time of great social and political unrest and insecurity and they are socially and politically oriented in their content. This kind of progressive literature, subsequently regarded as Literature for Life or Literature for People, not only contributed to the foundation and development of modern Thai literature at a later stage but are also highly regarded for their serious content (Sathian, 1982, p.266).

As mentioned in the introductory chapter and the introductory section of this chapter, despite the limited number of works of modern Thai literature in translation, many of them were selected from what was considered serious work such as those listed above. In addition, the titles I mentioned earlier in this chapter, *The Prostitute* (1937), *Behind the Painting* (1937) and *The Nobles* (1937) which are socially and politically motivated have also been translated into other languages. This suggests that, due to the fact that these titles were produced during a

heated period in Thai political history, they (are believed to) reflect Thai society in that context which in turn attracted translation agents to them.

***The Discontinuance and Disruption of the Production of Politically and Socially
Committed Literature in Thailand***

It is quite apparent that the discontinuance and disruption of serious socially and politically committed modern Thai literature was triggered predominantly by the political unrest and the severe regulations imposed by several Thai authorities. Those incidents include the previously outlined period of political purges and unrest in 1938 and 1952, both incidents occurring when Field Marshal Plaek Phibunsongkhram was in power (Trisilpa, 1978).

Even after Field Marshal Plaek Phibunsongkhram had left the office of Prime Minister in 1957, a year later when Sarit Thanarat took the office of Prime Minister, he also introduced strict rules to impose control over progressive writers, intellectuals and politicians. This hectic period prompted the “Dark Age” of the literary milieu when nobody was allowed to freely express their thoughts (Anderson, 1985, p.19). Anderson also refers to this juncture “a kind of cultural amnesia (Ibid.).”

These types of control and surveillance did not only determine the interruption of the writing of serious literature but also determined the limited genres that were acceptable. When these restrictions and purges were imposed, many Thai writers had to stop working, were executed, imprisoned or exiled from Thailand because they attempted to pursue their ideologies (Ibid.). Some other agents in the field of modern Thai literature were either docile or avoided the

risks by producing romances or literature which was called “stagnant water literature” (วรรณกรรมน้ำเน่า; *wannakam nam nao*)⁴⁵. Since before 1957, modern Thai literary circles had already been dominated by the production of literature of romanticism and escapism (Sathian, 1982, p.323), control over the literary milieu from the government in 1957 even confined the productions of modern Thai literature to a limited number of genres. In addition, although many Thai novelists emerged between 1958 and 1963, the production of modern Thai literature was limited to the escapist and entertaining types of novel, the most popular being romance, eroticism, horror, family dramas and action (Ibid., pp.337-372; Bayan, 1984, p.14).

The Logics and Struggle of Practices in the Field of Modern Thai Literature

Progressive Thai literature was only in its beginnings but was compromised by successive ruling governments. The modern Thai literary milieu was also occupied by producers who preferred writing romantic, action-adventure and escapist novels. The field of Thai literature, which was repeatedly interfered with by the field of power, was therefore not entirely autonomous. However, thanks to the consistent interventions from the field of power, the agents who occupied available positions in the field of Thai literature developed the logics of the field of Thai literature. One of the logics for the production of literature was invented in order to break away from the forces, influences and power of the government, as we can see from the domination of the production of escapist, romantic and action-adventure novels. At that juncture, the agents who occupied the positions of producing *unserious* or light-

⁴⁵ Stagnant water literature is a common Thai term which is literally translated from Thai (วรรณกรรมน้ำเน่า; *wannakam nam nao* or นิยายน้ำเน่า; *niyai nam nao*). Stagnant water literature signifies literature which regressively depicted daily life of Thai people, family issues and fights over love.

hearted and entertaining literature outshone the agents who produced the *serious* kind of literature in terms of the number of the agents. This juncture showed that these two positions taken by the agents in the field of Thai literature were not directly competing with each other, as the position which was occupied by the unserious kind could perform their struggles in the field smoothly, while the other position which was taken by agents who produced the serious kind of literature was suppressed by agents from outside the field - the field of power. Despite the fact that these two positions were not directly competing with each other, the agents who took the position of producing serious literature proclaimed that they should have taken responsibility for their work and should have not given their readers “poisons” (Sathian, 1982, p.279). Nitaya Masavisut, a Thai literary intellectual also pointed out that the literature produced during the 1958–1967 period was all about love and family, they were entertaining but were not worth reading very seriously, and Suchart Sawasdsri stated that the literature during 1958 – 1967 was all about romantic issues but regressive like in 1932 (Sathian, 1982, p.351). These statements suggested that they regarded their serious work as higher and better than other kinds of literature. In addition, many literary scholars and intellectuals labelled the opposite kind of modern literature that do not meet the characters of “Literature for Life” as “stagnant water literature” and “dreamy regressive romantic novels” (Bayan, 1984, p.14; Harrison, 1994, p.28; Sathian, 1982, p.334; Trisilpa, 1978).

The struggle made by agents who produced the serious kind of literature is also one of the logics of the field of Thai literature, even though the field of power still often played a prominent role in determining the production of work in this field of Thai literature. These controls and restrictions were major opponents in the struggle of agents who occupied the

position of producing the serious kind of literature in the field. However, those days of the field of Thai literature can also be deemed as *the field in its making*, where the agents' struggle to establish the field's logics, the field of power, intruded.

The production of this serious kind of literature was restricted at times and the efforts were performed by the agents in the field with the logics of making high quality literature. The agents who were concerned with the moral, political and literary aspects of literary production made great contributions to the field. Even though the number of agents who participate in producing the serious kind of literature has always been much smaller than the number of agents who occupy positions of writing light-hearted or unserious genres of modern Thai literature, the serious kind has been more highly regarded for its content and contribution to the literary and social milieus. This can also read as cultural capital in Bourdieu's sense. This means that the juncture of 1950s created new cultural capital for the appreciation of literature in the field of Thai literature.

By providing new struggles for the capitals in the field, agents who occupied positions of producing the serious kind of modern Thai literature did not only generate literary impact and new socialist realist (literary) cultural capital to agents in later stages but also drew the boundaries and shaped the way and fashion of the field of modern Thai literature. Moreover, the struggle made by agents who produced the serious kind of literature also shaped the logics of practices in the field of the translation of modern Thai literature. Containing serious content on moral, social and political subjects, these kinds of seriously committed novels are, unsurprisingly, highly regarded which subsequently resulted in the production of their translations into other languages.

Post “Literature for Life” and Its Legacies

Admittedly, peak production of the serious and progressive kinds of modern Thai literature, or what is known as *Literature for Life*, *Literature for People* or *Proletariat Literature* or วรรณกรรมเพื่อชีวิต; *wannakam phuea chiwit*, was in early 1950s when heated political and social anxieties prompted the literary productions that contained social and political contexts. The production of this kind of literature was interrupted and restricted by major political incidents, namely in 1938, 1952 and 1958, as previously illustrated. Their legacy, apart from being highly acclaimed for their quality, was to have a major impact on both later modern Thai literature as well as contemporary Thai literature.

The Impacts and Legacies from Progressive Thai Literature in Modern Thai Literature in Later Stages

Before Sarit Thanarat enacted a second coup in 1958, Thai literary circles flourished, and many magazines acted as the platform for writers to express their thoughts on and criticism against the government. One of the prominent modern Thai literary texts, *The Politician and Other Stories* (1958) (see Footnote number 15 in Chapter One), was written at this time, and is a socially and politically related novel which has been translated into various languages.⁴⁶

Thai literary circles began to return to a stable state again after the death of Sarit Thanarat in 1963, when writers and novelists were able to produce more serious kinds of literature. There was the emergence of the new real Thai middle class (Anderson, 2010a, p.18), and the political

⁴⁶ This will be further discussed in Chapter Four.

situation at the time, aligned with financial subsidies from the US government since 1958 and the influences of the newly emerged class, drove writers to produce a particular kind of modern Thai literature which contained themes of the American influence and capitalism in Thailand (Ibid.). The American-themed modern Thai literature reflected the repercussions of feelings and thoughts of the Thai people who had been suppressed and controlled under the dictatorship of Sarit. Anderson stresses that “Americanisation” is one of the key factors for this effect in Thai history (Ibid., 21). “Americanisation” in Thailand has effected complexities in Thai people’s thoughts since the 1970s until the present, and the aftermath of the deeply mental accumulation of Americanisation on Thai people’s feeling still lingers today (Ibid.).

The Thai literary milieu was still dominated by the agents who occupied the position of producing unserious kinds of literature, even though the overt era of dictatorship had ended. The works on political and social issues were produced more in other forms of writing such as poems, articles and news pieces. However, the serious kind of literature was fully revived after the student uprising on the October 14th 1973 due to the social and political pressures as well as the political awakening of Thai people and substantially larger numbers of works of Literature for Life and progressive literature were produced. Many literary works published during this period were pieces of realist literature which reflected Thai society (Sathian, 1982, p.433; Thaweesak, 2003, p.54). The novels from this period include *ลูกอีสาน* (*Luk isan*) or *The Child of the North East* (1976) by Kampoorn Boonthawee (hereafter - *The Child of the North East* (1976)) and *ครูบ้านนอก* (*Khru bannok*) or *The Teachers of Mad Dog Swamp* (1978) by Khamman Khonkhai (Somphong Phalasun) (hereafter - *The Teachers of Mad Dog Swamp*

(1978)). Moreover, there was a large amount of translation of socially-committed literature from other languages into Thai (Sathian, 1982, pp.422-424). This meant that the legacy of the production of the serious kind of literature did really contribute to the logics of practices of the agents in the field of modern Thai literature. The expressions in the literature made by writers who were politically and socially committed around this period constitute the major contributors to the field.

Literary Groups and the Literature of the Discovery Era

The accumulation of the suppressed feelings of writers and social critics from the period of the Dark Age in Thai literature, or the era of “cultural amnesia” as Anderson (1985; 2010a) calls it, when the government asserted overt control over the literary milieu, as well as the Americanised ideology steadily escalating, resulted in this period of modern Thai literature becoming known as ยุคแสวงหา (*yuk sawaengha*) or the Discovery Era⁴⁷. This was just a few years before the student uprising of 14th October 1973 (Sathian, 1982, p.375; Thaweesak, 2003, p.15).

Many writers, students and social critics were not only suppressed by the government, but were also tired of what they considered to be static (or even regressive) social and political issues including marketed frivolous novels. In addition, they were also influenced by outside international forces, such as the Red Guards movement from China (Thaweesak, 2003, p.16)

⁴⁷ วรรณคดียุคแสวงหา (*wannakhadi yuk sawaengha*), Some people call this period ยุคค้นเจี๊ยะมาหาความหมาย (*yuk chan chueng ma ha khwam mai*) “The Era of Finding Meanings” (Thaweesak, 2003, p.15).

and rebellious young Americans protesting against their leaders over the Indochina War (Anderson, 1985, p.29).

The combination of governmental suppression and control, as well as contributing factors from outside the country, gradually generated the formation of literary groups in Thailand, whose strength of feeling partly led to the uprising of students on the 14th October 1973 (Sathian, 1982, pp.375-376, 414). In 1967, two influential Thai literary associations, พระจันทร์เสี้ยว (*Phrachan siao*) (meaning the Crescent Moon) and หนุ่มหน้าสาวสวย (*Num-nao sao suai*) (meaning the Young and the Beautiful) were loosely formed by young Thai intellectuals who greatly influenced and directed a shift in the writing style of Thai literary texts. Yet the two groups had different perspectives on the writing of Thai literary works. the Crescent Moon, led by Suchart Sawadsri and Witthayakon Chiangkun, focused on creating and inspiring criticism of Thai politics and society. The members of this literary group adopted the writing technique of stream-of-consciousness in their work. Even though their work initially mystified readers, it impelled them to contemplate the current situation through their sarcastic style of writing. The other group, the Young and the Beautiful, led by Suchit Wongthet and Khanchai Bunpan, concentrated on “praising” and “consecrating” Thai culture and traditional Thai literature, and used this method to fight against the “distortion” of Thai culture by outside influence (Anderson, 2010a, pp.24-25; Sathian 1982, pp.391-396).

Even though the two groups had different ways of working and different perspectives on their writing - one being relatively liberal, the other deliberately conservative - they shared the same frustrations with the political issues and had the same intention to change Thai society. This

became more tangibly apparent over the next two years as they operated increasingly more in the open. In addition, Suchart took over the position as editor of one of the most influential socially and politically committed magazines, สังคมศาสตร์ปริทัศน์ (*Sangkhomsat parithat*) or *The Social Science Review* (see Footnote number 16 in Chapter One). All these factors contributed to a new phase in the Thai literary domain (Anderson, 2010a, pp.24-25; Sathian, 1982, pp.391-396; Smyth, 2007, p.2). There were, in fact, significant amounts of literary, political and social associations and groups emerging in Thailand at that time. In 1971, one of the groups called itself the “Literature for Life” group and from that moment, progressive literature in Thailand has been generally regarded as “Literature for Life” (Sathian, 1982, p.404).

There were only a few serious Thai novels produced during this period, although the entertainment genres flourished. Nevertheless, due to the South East Asia Treaty Organization (SEATO) literary prize being awarded to some Thai writers between 1968 and 1972, some socially related novels were produced and nominated for the prize such as จดหมายจากเมืองไทย (*Chot mai chak mueang thai*) or *The Letters from Thailand* (1969) by Botan (Supha Sirising) (Ruenruthai, 1984, p.19). Despite the low number of socially committed novels, the abovementioned literary groups did produce some influential socialist realist articles and short stories, and this contribution was tangibly visible during the 1973 uprising. This can be regarded as the consequence or legacy of the progressive literature produced in earlier periods and still plays a significant role among these producers.

This period clearly depicted that even though the fields of politic and economic did interfere in the production of Thai literature, the producers who took positions of producing literature due to their own logics of practices, kept on resisting the forces from these fields of power. The producers wanted to produce literature in order to gain symbolic capital, including recognition from fellow agents inside and outside the field, as well as other kinds of cultural capital, and they did not perform their struggle by following rules from outside. The field of Thai literature might not be totally autonomous as, according to Bourdieu, every field is partially influenced by the field of power. This period, from 1950s-1970s, demonstrates the dynamics of the field of Thai literature, in that the practices and struggle performed by the agents who took the position of producing serious kinds of literature not only contributed at a prominent juncture in Thailand's history, but were also highly acclaimed for their contribution to the country. This period was, therefore, prominent in shaping the dynamics and structure of the field of Thai literature despite the lower number of agents of this kind. As such, due to their contributions to, not only the field of Thai literature itself but also the Thai political and societal domain, the struggles and practices performed by producers of the serious kind of literary texts has been highly regarded in Thailand ever since.

The abovementioned critical phases of Thai literature have also shaped the consecration of Thai literature and created socialist realist cultural capital to the field, as this progressive literature has been highly and critically regarded ever since. Even though the consecration or canonisation of Thai literature is related to its political context (see also Chapter Five of this thesis), yet due to its contribution and critical content, progressive literature in the Thai literary milieu has been of prime concern to the related agents in the literary field and might

be placed at the peak of the Thai literary canon. It may be possible to call these works modern Thai literary masterpieces. This demonstrates that the history of the production of Literature for Life has shaped habitus of the agents in the field of Thai literature as well as the habitus of agents in the field of the translation of modern Thai literature (see a further discussion in Chapters Four and Five of this thesis).

The Impact of Progressive Thai Literature on Contemporary Thai Literature

The legacy of progressive literature, or Literature for Life, did not only contribute to the political periods of 1973 and 1976, but the socialist realist literary paradigms and cultural capital resulted from it has also been partly inherited by later generations of producers of contemporary literature in spite of their rejection of some aspects of Literature for Life. In the aftermath of 1976, disagreements between the Communist Party of Thailand and the student groups who had joined their ranks in 1976 escalated and led to their separation. The students and intellectuals returning from fleeing to the jungle questioned the dogmatic and formulaic character of the earlier prevailing mode of literary production, Literature for Life (Chusak, 2014, pp.148-149), and in addition, they saw Literature for Life as “propaganda literature (Ibid., p.149).” However, Chusak points out that they did not totally turn down all aspects offered by the socialist realism of Literature for Life and still welcomed the ideology of “engaged literature” (พันธกิจวรรณกรรม; *phanthakit wannakam*), by which authors should still be responsible to society by exposing social injustice and raising the awareness of their readers (Ibid.). Some of the writers in later generations adopted the idea of highlighting social reality but chose to write in different creative and complex ways which prompted the

appellation “Creative Literature” (วรรณกรรมสร้างสรรค์; *wannakam sang san*) in Thailand (Ibid., pp.148-149; 2009, p.44). The “strain of realism”, as a result, remains their consistent appearance in Thai literature between the 1990s and 2000s (Suradech, 2009, p.48).

However, one among the Thai literary critics, Wanit Charungkit-anan, criticises the popularity of Literature for Life in that it dominated Thai literary circles to such an extent that it actually created a “crisis” because of an absence of literary variety (Ruenruthai, 2013, pp.31-32). Chusak Pattarakulvanit points out that around the late 1970s-1980s, the popularity of the producers of Literature for Life were still predominant, they nevertheless attempted to adapt their modes of production (Ibid., p.32). Needless to say, the legacy and popularity of Literature for Life and its producers can be judged from the aforementioned criticism and comment. In fact, in spite of the prevalent key ideas of *engaged literature* in Thailand, the contemporary Thai literary milieu has found itself creating a variety in genres of Thai literature, especially in modern Thai short stories (Suradech, 2009). Due to the excessiveness of the Literature for Life trend in Thailand, producers of modern Thai literature of 1990s-2000s make efforts to break through the prevailing literary genre by alternating their literary works to other genres and themes of engaged and progressive literature, such as literature of magical realism, conflicts between urban and rural areas and experimental literature (Ibid.).

Despite their rejection of some aspects of Literature for Life, contemporary Thai writers still embraced the key ideas of depicting social reality. This suggests that even though the mode of production of Literature for Life was rejected by later generations, the main concepts were still inscribed in the writings of Thai literary successors and the socialist realist cultural

capital in literature was appreciated by later generations. This even confirms the legacy, impact, appraisal and glorification of progressive literature, or Literature for Life, in Thailand.

As a further matter, aside from the adoption of some key aspects acquired from the Literature for Life period by writers in later generations, literary critics, as one kind of “producers” as Bourdieu (1993a, p.37) sees it, have also been affected by the tide and cultural capital of Literature for Life. According to Bourdieu, any kind of works of art contain both material and symbolic values within them (Ibid.). The acquisition of values of works of art therefore depends on the fact that such works are recognised by those who are “qualified” to perceive such works as cultural goods (Elgindy, 2013, p.37). Due to the fact that the recognition of the symbolic values of cultural goods is as equally important as the recognition of the material values of such work, the contributors and producers of the meaning of the works (i.e. critics and publishers) are as crucial as the direct producers (i.e. writers and artists) for the works of art (Bourdieu, 1993, p.37). In other words, literary critics in Bourdieu’s (1993a) sense are as important as the direct producers or writers.

Thai literary critics in the Literature for Life period, as the producers of meaning in Bourdieu’s sense (1993a), adopted their paradigms of literary criticism from the realist literary critic era in several facets, including the paradigms arguing that good literature needs to depict social reality (Chusak, 2009, p.40; Nopporn, 2009, p.201; Ruenruthai, 2013, p.53). These literary critics, including Suphap Phimchon, Thoettham Namthai and Mali Phraison, still adhered to their literary critic standards arguing that some works from the “Creative

Literature” domain, (for example, Chart Korbjitti’s and Win Lyovarin’s novels and short stories) were short of serious content (Ruenruthai, 2013, pp.33, 56). The firm adherence to the old paradigm for using with socialist realist literature and Literature for Life suggested that, not only were some of the direct producers of literature in later generations influenced by Literature for Life, but the producers of meaning (i.e. literary critics) were also driven by some paradigms generated from the era as well.⁴⁸ As some of the direct literary producers, such as Win Lyovarin and Prabda Yoon, have already adopted more advanced modes of writing – Creative Literature instead of Literature for Life – they were still criticised with established literary values which might mean that the direct producers (writers) were further advanced than (some of) the producers of meaning (literary critics) (Ruenruthai, 2013, p.56).

The Relationship between Progressive Literature and the Field of the Translation of Modern Thai Literature

Although the socialist realist progressive Thai literature, or Literature for Life, might not entirely address and solve Thai social and political issues due to their characters of “conventions”, symbolic matters and entertainment, instead of engagements with the actual problems (Nopporn, 1998, pp.108-110), and some rejection of writers in later periods, as aforementioned, the paradigm of the productions of good modern Thai literature was gradually established. As Nopporn contends, social and political complications still exist in

⁴⁸ It should also be noted that when *สิ่งมีชีวิตที่เรียกว่าคน* (*Sing mi chiwit thi riak wa khon*) or *A Creature Called Human* (1999) by Win Lyovarin won the S.E.A. Write Award in 1999, this incident alarmed people in contemporary Thai literary circle because the majority of those writers, who won the S.E.A. Write Award in previous years, were writers of realism (Suradech, 2009, p.58). This, again, suggested the prominence of the socialist realist genre and the Thai Literature for Life trend in Thailand.

Thailand, that suggests that Literature for Life might not work effectively enough (Ibid.). However, Thai Literature for Life has already become one of the most highly regarded kinds of Thai literature, as agents, either from the same era or in later generations, have been constantly glorifying this mode of literary production. Due to their intense and critical content and their impact on the induction of several influential political incidents, the paradigm of glorifying Literature for Life is, unsurprisingly, inscribed into the habitus of agents inside and outside the field of Thai literature. The habitus of glorifying or regarding Literature for Life as higher ranks than other kinds of literature was gained from agents' social activities, experiences and expectations, as described in this chapter and will be further examined in Chapter Four.

The paradigm of glorifying Literature for Life incurred by social structures does not only have a powerful impact on the field of Thai literature but also establishes a paradigm in its sub-field, the field of the translation of modern Thai literature. The relationships between the field of the translation of modern Thai literature and the field of Thai literature itself is obvious in terms of their logics and paradigms of the selection of literature. In the case of the field of Thai literature, one of the literary genres which is glorified by agents is, as aforementioned, Literature for Life. While agents in the field of the translation of modern Thai literature also choose this kind of modern Thai literature for the purposes of translation, it can also be regarded as one kind of literary consecration. By choosing literature for translation, it also means the literature is accepted for export into other languages which in turn glorifies it and renders it highly regarded (as further discussed in Chapter Five.) To put it

differently, both fields share the same patterns and dynamics of practices which are equivalently deemed as the consecration of literary production.

The Relationship between the Field of Thai Literature and the Field of the Translation of Modern Thai Literature

The field of Thai literature and the field of the translation of modern Thai literature do not only share similar logics of practice, they also share agents between these two fields. In the Thai literary domain, some agents compete with each other while others co-operate harmoniously. This happens between the fields as well. Selectors of Thai literature in translation are influenced by the agents who take positions in the field of Thai literature. The translations of short stories in *In the Mirror: Literature and Politics in Siam in the American Era* (1985; 2010) epitomise this direct dynamic of agents perfectly. Anderson points out that he encouraged Suchart Sawasdsri, one of the most prominent literary editors⁴⁹ in the field of Thai literature, to decide the texts that Anderson should translate and include in the book (Anderson, 2010b, pp.274-275; Suchart, 2010, pp.308-312).

The recommendation of the translational prospects of modern Thai literature is also exemplified by the selection made by Marcel Barang⁵⁰. Although claiming that his selection

⁴⁹ Suchart Sawasdsri, throughout his life, has been considered to be “the most influential figure in the contemporary Thai literary world (Smyth, 2007, p.1).” Although Suchart has fed the Thai literary milieu rather limited numbers of fictions, being a prominent literary figure and editors of several literary journals and magazines (*Sangkomsat parithat*, *Cho karaket* (1978-1980, 1989-2000, 2007-2010, 2014 -), *Lok Nangsue* (1977-1983), etc.) has allowed him to be accepted as a “walking encyclopaedia of Thai literature (Ibid., p.4).”

⁵⁰ Marcel Barang is one of the most active translators of Thai literature into English and French. Although some of the modern Thai literature was translated into English by Phongdeit Jiangphattanarkit, Barang was the selector and editor of all those titles translated by Phongdeit (Barang, 2012), therefore the role and authority of translation agent in relation to this thesis rests on Barang (see Chapters Four, Five and Six).

was made on his own criteria, Barang (1994; 2012⁵¹) points out that his choices also depended on certain recommendations from Thai literary professionals⁵² as well as the short stories available on *ช่อกระเจต* or *Cho karaket* magazine. All the titles of Thai literature published in such a magazine (as well as the awarded titles of the literary prize under the same name, the *Cho karaket* award) had also been selected by the editor, Suchart Sawasdsri before it was published (Barang, 2012; Chusak, 2015a, p.42; Smyth, 2007, p.6). Seen in this light, Barang also took recommendations from Suchart for his selection of the translation of modern Thai literature (in a second-hand fashion).

Apart from the aforementioned recommendation from a single Thai literary intellectual such as Suchart Sawasdsri, the OCAC has also received advices from other collective associations, such as the Writer's Association of Thailand, the Translators and Interpreters' Association of Thailand and the Publishers and Booksellers' Association of Thailand (See Chapters Five and Six).

Seen against this backdrop, it can be said that the field of the translation of modern Thai literature shares some of the logics and dynamics of the field of Thai literature through direct professional advice from agents in the field of Thai literature. However, the relationship between these two fields also saw some casual or friendlier relationships among agents.

⁵¹ Based on an interview with Marcel Barang on the 13th of December 2013 (see List of Interviewees in Bibliography).

⁵² See also Chapter Six.

Such informal relationships are epitomised in the translations of Win Lyovarin's novel, Jane Vejajiva's youth fiction and Khamsing Srinawk's compilation of short stories. Win's *ประชาธิปไตยบนเส้นขนาน* (*Prachathippatai bon sen khanan*) or *Democracy, Shaken & Stirred: A Novel* (1994) was translated into English by Prisna Boonsinsukh in 2003 who was a good friend of the author himself (Prisna, 2012; Win, 2012)⁵³. A similar case of a good relationship between agents in the field of Thai literature and the field of the translation of modern Thai literature can be derived from the case of the translator of *ความสุขของกะทิ* (*Khwaam suk khong Kathi*) or *The Happiness of Kati* (2006) by Jane Vejajiva (hereafter - *The Happiness of Kati* (2006)), where the translator and the author are also good friends (Jane, 2013)⁵⁴. For the case of the translation of Khamsing Srinawk's *The Politician and Other Stories* (1958), the author had both personal and professional connections with foreign academic scholars (Phillips, 2012, p.308). The project Khamsing collaborated with the Western scholars contributed to the one of the first works of Thai literature in translation and such translations of *The Politician and Other Stories* (1958) brought Khamsing a reputation back in Thailand (Platt, 2009, p.107).

More subtle influences can also be drawn from several practices in the field of the translation of modern Thai literature such as the reproduction or republication of existing translations of some Thai progressive literature. This suggests that the agents in the field of the translation of modern Thai literature subconsciously internalise the cultural capital and the paradigm set

⁵³ Based on emails communications to Prisna Boonsinsukh on the 29th November 2012 and to Win Lyovarin on the 24th December 2012 (see List of Interviewees in Bibliography).

⁵⁴ Based on an interview with Jane Vejajiva on the 1th April 2013 (see List of Interviewees in Bibliography).

up in the field of Thai literature and adopt such paradigms and cultural capital in the field of the translation of modern Thai literature.

Obviously, there are firm connections between agents in the field of Thai literature and agents in the field of the translation of modern Thai literature in various respects. The logic and dynamic of the field of Thai literature do play a significant role in determining the field of the translation of modern Thai literature. The relationship between the two fields indicates that if the cultural capital, paradigms or the modes of production of Thai literature and the glorification of Thai literature are fundamentally related to social, cultural and political issues, the logics of the field of the translation of modern Thai literature at second-hand are partially based on those factors as well.

Conclusion

This chapter has reviewed the field of power of the translation of modern Thai literature with specific attention to the production of modern Thai socialist realist literature, as well as the relationship between the field of Thai literature and the field of the translation of modern Thai literature. The chapter reveals that the underlying social and political compulsions which played a great part in the production of modern Thai literature, also played a significant role in the glorification of modern Thai literature in the field. In other words, political and social forces have helped shape the paradigm of literary production and modes of the commemoration or glorification of modern Thai literature as cultural capital. These paradigms and cultural capital have been inscribed and internalised into agents' habitus. The said cultural capital has been greatly adopted by the agents in the field of the translation of modern Thai literature as many of them have selected this socialist realist literature to

translate into other languages. This means that the political and social compulsions from the field of Thai literature, in turn, come into play in determining the dynamics of modern Thai literature in translation.

CHAPTER FOUR: THE PRODUCTS OF THE FIELD OF THE TRANSLATION OF MODERN THAI LITERATURE

Introduction

This chapter provides an in-depth examination of the existing products of the translation of modern Thai literature, which are offered as partial elements and outcomes of struggle (in the sense that Bourdieu uses this term) made by translation agents in the field of the translation of modern Thai literature. While this chapter introduces an overview of the existing products of the translation of modern Thai literature, it also carefully scrutinises some characteristics of the translation products. These include a study of Thai literature in relation to society and politics (socialist realist literature and Literature for Life) and of anthologies.

Evidently, the field of the translation of modern Thai literature and the field of Thai literature share some similar logics and dynamics, as is noted in the previous chapter. In the previous chapter the relationship between the field of the translation of modern Thai literature and the field of Thai literature was established by introducing and examining the production of Thai Literature for Life and other aspects of relationship between these two fields. In this chapter, a further review of the relationship between the field of Thai literature and the field of the translation of modern Thai literature is emphasised, building on the analyses produced in the previous chapter. That is, this chapter reveals the factors and characteristics of the translation of modern Thai literature which are prompted by the shared and independent agents in both fields.

The chapter begins its examination of the products of translation of modern Thai literature with an overview and review of modern Thai literature in translation. It depicts a concise history of the overall question of translation in Thailand and also reviews the current flows and tendencies in the translation of modern Thai books. The chapter depicts and scrutinises the character of some examples of existing modern Thai literature in translation, including the illusive or the common interest in the field of the translation of modern Thai literature and an extended review of the translations of modern Thai socialist realist literature. This chapter shows that many of the translated modern Thai literary texts into other languages are realist modern Thai literature and of what is considered to be modern Thai classics or masterpieces.

Overview of Translation Practices in Thailand

A Concise History of Translation Practices in Thailand

It cannot be denied that the birth of modern Thai literature or Thai novels was firmly related to translation. The birth of the first Thai novel, *Non-Vendetta* (1915) (see also Chapters One and Three), was a direct response to the translation of *Vendetta* translated in 1902 (see also Chapter Three). The dawn of the production of this first real Thai novel, *Non-Vendetta* (1915), thus highlights that new literariness, knowledge and technologies were introduced to Siam/Thailand through the channel of translation.

In spite of the fact that Phraya Surintaracha (Nokyoung Wisetkun, pseudonym Mae Wan) is celebrated as the first Thai translator for his translation of *Vendetta* in 1902, Siam/Thailand has long been associated with translations from other languages as a means of gaining foreign knowledge. Even though there is no clear record of when the first translations were

undertaken in Siam, it is believed that the earliest translations in the area now called Thailand were from Asian languages such as Buddhist Tripitaka or Buddhist canonical texts (Ruenruthai, 1982, pp.21-23; Thak, 2009b, p.94). The early Siamese/Thai literary traditions were massively affected by, and have profited from, Indian or Pali and Sanskrit literary repertoires in terms of composing styles, lexicons and content⁵⁵ (Ruenruthai, 1982, p.21; Thak, 2009b, p.94). The clearer evidence of early translations in Siam were, again, for religious purposes. In 1835, Dan Beach Bradley came to Siam with the intention of converting Siamese people to Christianity, and the publishing place that he established published translations of the Christian Bible (see Chapter Three) (Wibha, 1997, pp.108, 111). Apart from religious purposes, the Siamese people were already exposed to translation long before the birth of the first celebrated Thai translator. One of the early translations of non-religious texts in Siam/Thailand was the famous and popular Chinese chronicle of สามก๊ก (*Samkok*) or *The Romance of Three Kingdoms* (hereafter - *The Romance of Three Kingdoms*) (Wyatt, 2003, p.137). In 1802, during the reign of King Phra Phutthayotfa Chulalok or King Rama I (r.1782–1809), *The Romance of Three Kingdoms* was “retold” and translated by Phraya Phra Khlang (Hon) (Damrong, 1928, p.9; Ruenruthai, 1982, p.119; Suphanni, 1976, p.34). King Phra Phutthayotfa Chulalok also ordered and assigned translations of another Chinese chronicle, ไชยสัน (*Saihan*) and a Mon chronicle, ราชธานีราช (*Rachathirat*) or *Razadarit Ayedawbon* (Damrong, 1928, p.10; Ruenruthai, 1982, p.119).

⁵⁵ Even though, Siamese/Thai early literary traditions were strongly influenced by Pali and Sanskrit literary texts, those literary traditions were passed down through its neighbours, e.g. Javanese, Malayu and Khom people (Ruenruthai, 1982, p.21).

After the introduction of printing technology, translation practices in Siam in those early days were published in serial publications such as newspapers and local magazines. To illustrate, *ครูไฉนวัต* (*Darunowat*) (see Footnote number 32 in Chapter Three), the first and only Siamese weekly magazine of the day which was privately run by a local owner, published foreign news and articles translated from foreign languages into Thai (Wibha, 1997, pp.128, 130-132, 134). In later periods, after the early days of establishing printing systems in Siam, even after the birth of the first proper translation of the British novel of *Vendetta* in 1902, many of the translation practices in Thailand/Siam were also performed in the form of serial publications in Thai literary magazines such as *โลกหนังสือ* (*Lok nangsue*) or *Book World* (1977 – 1983) and *ถนนหนังสือ* (*Thanon nangsue*) or *Book Road* (1983 – 1987).

Another characteristic of translation practices in Siam in its youthful days was that translation, adaptation, imitation and “vernacularisation as appropriation” of foreign materials were interwoven and inseparable (Thak, 2009b, p.94), as many of the traditional Siamese/Thai literary texts were composed of and influenced by foreign literature or that of Siam’s neighbours (Suphanni, 1976, p.34; Thak, 2009b, pp.94-97; Wibha, 1997, p.21). In some cases, it is hard to tell whether they are adaptations or translations from foreign literature.

Since the first publication of *The Romance of Three Kingdoms*, the Thai tradition of literature started to change (Wibha, 1997, p.104). The alteration of the Thai literary tradition which was prompted by the publication of *The Romance of Three Kingdoms*, shows that translations and foreign texts played a significant role in shaping Siamese/Thai literary models (Wibha, 1997,

pp.21, 134). This is also reflected in the prelude to the first Thai novel authored in 1915, *Non-Vendetta* (1915) by Khru Liam. As noted above, *Non-Vendetta* (1915) was supposedly a resistance to the translation of the first translation of a novel into Thai, *Vendetta* in 1902. Being an obvious response to the first properly translated novel, the rise of the first Thai novel emphasises the influences from foreign literary repertoires that had an affect on Thai literature. The translation of *Vendetta* in 1902 prompted the creation of the first Thai novel, therefore, it is not inaccurate to state that translation practices in Siam at this time were a channel to introduce and localise new techniques and knowledge to a domestic audience.

Translation undoubtedly functions as a means of introducing new literary repertoires as well as styles, rules and techniques. Moreover, translation can introduce a new kind of *literariness* such as “verisimilitude” into the Thai literary milieu (Phrae, 2014). The concept of verisimilitude succeeded in challenging the static literary polysystem of traditional Thai literature and thus created a new *literariness* (Ibid.). Phrae (2014) adopts Even-Zohar’s polysystem to examine the dynamism of the canonisation of Thai literature. I join Phrae (2014) in an analysis of the canonisation and polysystem of Thai literature. However, with the adoption of both Even-Zohar’s polysystem and Bourdieu’s sociology, I emphasise the fact that translation can function profoundly as a new method by which to fulfil the aspirations of the ruling elites of Siam in their attempt to become modernised and *siwilai*.

To elaborate, within literary polysystems, translations or translated texts make themselves available as incoming literary innovations from foreign literary repertoires. In order to fulfil the character of offering innovatory literary elements, translations from foreign languages serve the home literary repertoires when the home literature faces several uncertain situations.

According to Even-Zohar (2004, pp.200-201), there are three circumstances when translation comes into play in introducing new and exotic literary repertoires to the home literary milieu. If a literary milieu or polysystem has yet to be “crystallised” or, to put it in different terms, if said literary polysystem is “young” or is yet to be settled; or the polysystem in question is “peripheral” or “weak”, or the given literature is facing “turning points, crises or literary vacuums”, translations can become involved as an assisting instrument for gathering new literary repertoires (Ibid.).

Having been influenced by neighbouring countries’ literature through processes of translation, rewritings, imitations, appropriation and adaptations of foreign literature such as Indian or Pali and Sanskrit literature, Siamese/Thai literature at its earliest stage was considered to be relatively unestablished. Translations from other languages such as Pali, Sanskrit and Chinese lent their hands in those early days in order to strengthen the Siamese/Thai literary tradition. Therefore, it could be stated that the early Thai literary repertoire was developed under the influences of neighbouring countries to the point that it became as rich and settled in its own established Thai literary traditions.

However, viewing against the context of the early proper translational practices in Siam⁵⁶, traditional Thai writing might not be considered as young, weak or peripheral any more, as it had gradually been established and had evolved long before the first translations of Victorian novels appeared. Instead, translations of foreign texts in 1902, such as *Vendetta*, might indicate what Even-Zohar (2004) calls as a “turning point” at an early juncture of the literary

⁵⁶ By the proper translational practices, it indicates the pure translations, not adaptation, imitation or combining texts from foreign languages.

milieu in Siam. I have already noted in Chapter One that the attempt of modernisation and the quest for *siwilai* were carried out by the Siamese ruling elites in the late-1800s to early-1900s, especially during the reign of King Chulalongkorn, even though attempts had been previously initiated during the earlier reign of King Mongkut (Thongchai, 2000b, p.530). The entrance of literary innovation was, whether intentionally or not, one of the partial elements of the endeavour by the ruling elites to modernise the country. Translation for the Thais tended to function as appropriation and localisation of knowledge at this time (Thak, 2009b, p.96). The Siamese and Thais consider these kinds of appropriations as a means for educating and a preparation for resisting the Western Others, and for modernising their country. The incoming technology and knowledge from the West did not arrive in the form of either direct or indirect colonisation. Instead, the intake of Western knowledge through various forms of endeavour, including translations from Western literature, were rather a resistance of the power of the West. As Thak (2009b, p.95) asserts, “translation was a way to cushion the impact of western domination.” The arrival of translations from other languages was thus viewed by Siam as a preparing instrument in the event of confronting Westerners (Thak, 2009a, p.462).

As aforementioned, traditional Thai poetic literature was neither considered to be young, weak nor peripheral by the ruling elites of the day. However, it still failed to meet the modernising requirements of the dominant agents of Siam. The established domestic literary repertoire or the established canonised literary system in Siam was not adequate for the needs of the country, which was in the process of being modernised. Therefore, translations of foreign literature were put into effect to bring in new and innovative literary repertoires to Siam. The failure of meeting the modernising requirements of traditional literature by the

ruling elites in Siam depicts the “cultural inadequacy” of the established domestic repertoires. The “cultural inadequacy” of the literary polysystem, according to Even-Zohar (1990, p.17), prompted “petrification” which led to cultural disturbance. This resulted in the intake of foreign literature through the channel of translation.

I argue that, viewing this juncture of the experimental entrance of new literary production techniques into the framework of Even-Zohar’s polysystem is not thoroughly complete, inasmuch that the notion of the polysystem is agent-less and therefore struggle-free. This can be complemented by Bourdieu’s notion of field, as illustrated earlier in Chapter Two.

This phenomenon of the entering role of the translation of foreign texts into Siamese territories can be also viewed in another framework. Newcomers who enter each field of cultural production bring in new creativity and techniques of cultural production. The struggle of the agents in the field of Thai literature, as considered within the framework of Bourdieu’s notion of field, was obvious. However, Bourdieu (*Ibid.*, p.235) suggests that in order to enter into the field, one has to pay the entrance fee. In the case of the translation of foreign novels into Thai during the early days of translational practices, the translator, such as Mae Wan or Phraya Surintaracha, had associated himself with previous members of the field and was also holding qualifications and foreign knowledge which, as Bourdieu sees it, is the high degree of codification of the entrance fee for the newcomers to the field (*Ibid.*, p.226) (see also Chapter Two).

Interestingly, Khru Liam and Mae Wan were classmates (Thak, 2009a, p.475). Both were newcomers to the field of Thai literature during that time. Mae Wan succeeded in introducing

new literary repertoires to the field of Thai literature by translating the English novel *Vendetta* into ความพยายาบ (Khwam phayabat), and so his name and the translated product were glorified, respectively, as the first Thai translator and translation of a British literary work.⁵⁷ However, Khru Liam, as previously outlined in Chapter Three and earlier in this chapter, confronted failure in introducing new methods of producing Thai novels at his time. Despite being classmates, thus holding the same or similar degrees, Khru Liam failed to be accepted as a newcomer into the field of Thai literature, while Mae Wan was warmly welcomed as a legitimate member of the field⁵⁸. Holding a prestigious degree from abroad, Khru Liam should have been more than welcomed into Siamese society and the Siamese literary milieu. However, this event depicts that the entrance fee of the high degree of codifications (again to use a Bourdieusian term referring to knowledge and qualifications) that Khru Liam had paid in order to make his way into the field of Thai literature were not adequate. This might be because the existing agents in the field required other kinds of entry-codification as much as a high degree of codification. The members or agents of the field of Thai literature, as well as the members of Siamese society such as the ruling elites, found Khru Liam's practices in

⁵⁷ Mae Wan (Phraya Surintaracha) was so glorified as the first proper Thai translator, that the Translator and Interpreter Association of Thailand named a prize for celebrating prominent Thai translators in later generations by borrowing Mae Wan's official celebrated name "Surintaracha Award."

⁵⁸ The publication of Mae Wan's ความพยายาบ or *Khwam phayabat* "caused quite a stir among the Siamese educated class (Thak, 2009b, p.97)." This translated novel quenched the thirst of the "literate and urban Thais" to observe English people and their lifestyles directly (Ibid.). In the mean time, in the post-script of Nang neramid (another novel by Khru Liam), Khru Liam writes that, "after my novel *Khwan (sic) mai phayabat* did not sell well, I realized that one has little power to change people's belief that Thai could not write well, that they lacked the ability to write an engaging story (Khru Liam 1916 as cited in Thak, 2009a, p.487)." After that, he attempted to author a Western-flavoured novel, Nang neramid to satisfy the reading public and the fellow agents in the field. This suggests that Khru Liam's entrance to the field, as a newcomer, was not a major success.

authoring the first Thai novel unnecessary and unacceptable to their requirements for modernising the country or making the country *siwilai* (as referred in Chapter One).

The role of translation as the appropriation of foreign literary texts into the Thai literary milieu as a resistant weapon of the West facilitated the entry of Mae Wan. In other words, with the prospect of translation by Mae Wan, he negotiated for himself to be a new member of the field whereas Khru Liam failed in his attempts. The Siamese ruling elites during the early 1900s enjoyed using their knowledge of the West as a weapon in resisting the perceived Western powers of domination. The Siamese people, especially the literate aristocrats and elites, were hugely entertained by Western images through the publicity around King Chulalongkorn's two trips to Europe, and translated foreign novels facilitated the Siamese citizens' fascination with Westerners and the West (Thak, 2009b, p.97). To Bourdieu (1996, p.226), a weak degree of codification was needed in order for newcomers to make their entrance as legitimate members or agents in the field. This refers to the greatly permeable and diversified character of the boundaries of the field (Ibid.), and thus also refers to the negotiations between existing members and newcomers. Khru Liam's creation of *Non-Vendetta* (1915) was, regrettably for him, unable to fill the space of the requirements of the existing members. As a controlling method of existing members of the field of Thai literature at the time, the related existing agents in the field of Thai literature did not embrace the entrance of Khru Liam because he did not contribute any knowledge or ideas that were considered to advance the country's quest for modernisation in the way that Mae Wan supposedly did. Being unsuccessful in offering the field of Thai literature new methods of

literary production, Khru Liam and his work had become marginalised and largely forgotten until it was rediscovered and subsequently reassessed in 1997 (Thak, 2009a, p.457).

By contrast, the early days of the out-translational practices in Siam/Thailand were different from the in-translational practices in Siam/Thailand. As examined earlier, gathering new knowledge and techniques from outside the country was one of the main intentions of translational practices in those early days. The purposes of out-translational practices in Siam have been different from the practices of in-translation. Even though evidence of the first out-translations of Siamese/Thai is relatively limited, English translations of some Thai traditional literary texts, such as evidence for the Consular Court in Siam for Samuel Smith's case⁵⁹, were among the first recorded translations of Siamese/Thai literary texts (Damrong, 1928, p.36).

After the production of the aforementioned translated traditional Thai poetic literary texts, regrettably, there is even less evidence of translations of modern Thai literature into other languages. According to data from the Index Translationum database, the earliest translation recorded on the database was the translation into English of *Siamese Tales Old and New: the Four Riddles and Other Stories* by Phaya Manunet Banhān in 1977⁶⁰. While, as recorded by the index⁶¹ provided by the editorial team of *Prakot* literary journal, the earliest translation of modern Thai literature was the Japanese translation of *หนึ่งในร้อย (Nueng nai roi)* or *One in*

⁵⁹ Samuel Smith was the owner of the other printing press in Bangkok in the early days of the introduction of printing technology in Thailand (Damrong, 1928, pp.35-36).

⁶⁰ This title was not included in Appendix 2 as it was not considered as the modern Thai literature.

⁶¹ See Appendix 1.

Hundred (1935) by Dokmai Sot (hereafter - *One in Hundred* (1935)) in 1951 (Udo, 2014, p.98) and the earliest translation of modern a Thai short story was the Japanese translation of กำแพง (*Kamphaeng*) or *Wall* (1970) by Suchart Sawadsri (hereafter - *Wall* (1970)) in 1971.⁶²

A brief history of translational practices in Thailand has already been illustrated on both sides - the in-translational practices and the out-translational practices. The next section of this chapter will provide a further overview of the flow of translation of modern Thai literature.

An Overview of the Flow of Translation of Modern Thai Literature

This thesis investigates the sociology of translations of modern Thai literature into English. It focuses on the practices related to the English translations of modern Thai novels and short stories owing to its character as *lingua franca* and the dynamics of the flow of the global translational practices as illustrated in Chapter One. Nonetheless, the largest number of translated modern Thai literature is surprisingly not directed towards English, rather it is Japanese translations of modern Thai literature which accounts for the biggest volume in the market for the translation of modern Thai literature.⁶³ Even though Japanese is not the world's *lingua franca* nor the conventional intermediary language of the global translational system, modern Thai literature has been of interest to Japanese translation agents since before the 1950s. This section draws on the flow of translations of modern Thai literature by reviewing the flow of translations of modern Thai literary texts into the two prominent languages for

⁶² See Appendices 1 and 2.

⁶³ See Appendices 1 and 2.

the market for the translation of modern Thai literature, Japanese and English. The flows of translations of modern texts into other languages, which have some involvement in the market for the translation of modern Thai literature will also be addressed.

An Overview of the Flow of Translations of Modern Thai Literature into Japanese

The Japanese imported Thai literature through translation in four different waves. Currently, there are approximately 200 titles of Japanese translations of modern and contemporary Thai literature (Fukutomi, 2012, p.122; 2014). The dawn of the introduction of Thai literature into Japan was around 1932–1940, however, the first modern Thai literature that has been recorded for Japanese translation was *One in Hundred* (1935) by Dokmai Sot in 1951 and 10 years later the second translation of the first wave was done by Silpakorn University's Miki Sakae (Udo, 2014, p.98).⁶⁴ The second wave of the flow of translation of modern Thai literature appeared in *The Asahi Asia Review* during the 1970s⁶⁵, publishing a Japanese translation of a Thai literary text, *Wall* (1970) by Suchart Sawasdsri in its 6th issue in 1971, also publishing other modern Thai literary texts in later issues (Ibid., pp.99-100).

As aforementioned in Chapter One, the campaign of “Knowing Our Neighbours” was an attempt by the Japanese to understand Thailand by reading Thai modern literary texts. The third wave of the flow of translation of modern Thai literature into Japanese was partially caused by political issues between Thailand and Japan. Between 1979 and 2000, 26 titles of Thai literature were translated into and published in Japanese (Ibid.). The underlying related

⁶⁴ “Thai Ramayana” was translated at the Silpakorn School (now – Silpakorn University) by Miki Sakae published in 1961 (Udo, 2014, p.98).

⁶⁵ The Asahi Asia Review published 36 issues from 1970 – 1978 (Udo, 2014, p.99).

issues of the “Knowing Our Neighbours” campaign launched by the Toyota Foundation will be further outlined in Chapter Six in relation to the struggle of related translation agents in the field of the translation of modern Thai literature.

Apart from being financially subsidised by the Toyota Foundation for the “Knowing Our Neighbour” novels and short stories translation project, modern Thai literature was also exported with backing from other foundations. This financial reinforcement for the translation of modern Thai literature was derived from the Daido Life foundation which supported the translation of modern Thai literature into Japanese for 27 years from 1986 to 2013. The project by this foundation provided funds for private publishers to translate and publish modern Thai literature and its backing was responsible for the production of 13 translations of modern Thai literature⁶⁶. The aim of the contributions from the foundation was that it sought to encourage mutual understanding between Japan and countries in South East Asia (Ibid., p.101).

The latest wave of the flux of Japanese translations of modern Thai literature is the on-going flow of Thai literature in Japanese translated versions. This tide of the translation flow is different from previous streams of the translation of modern Thai literature, in that the bigger publishing houses, which previously were not very keen on translating and publishing modern Thai literary texts, were gradually increasing their interest in modern Thai literature. The locations where this latest wave of Japanese translation of modern Thai literature appear

⁶⁶ Those translated texts include *เวลา* (*Wela*) or *Time* (1993) Chart Korbjitti, *แผ่นดินของเรา* (*Phaendin khong rao*) or *Our Land* (1943) by Mae Anong (Malai Chuphinit) and *ชัยชนะของคนแพ้* (*Chaichana khong khon phae*) or *The Victory of the Defeated* (1943) by Seni Saowaphong (Sakchai Bamrungphong). See Appendix 1.

include the Japanese literary magazines, *Shinchō*⁶⁷, *Subaru*⁶⁸, *Bungei* and *Waseda Bungak* (Ibid., pp.102-103). The Japanese *Shinchō* magazines focused on publishing “creative” contemporary Thai texts, and first published Prabda Yoon’s *ความน่าจะเป็น* (*Khwam na cha pen*) or *Probability* (2000) in 2004 and the post-modernist short stories of *ผมกับเมีย* (*Phom kap mia*) or *Me and My Wife* (2002) and *เทพธิดา* (*Thepthida*) or *The Angel* (2009) by Kham Phaka as well as Muk-hom Wongthet’s post-modernist short stories, including *จารึกรามคำแหง* (*Charuek ramkhamhaeng*) or *The Ramkhamhaeng Stele* (2005a) and *เอเจนซี* (*E-chensi*) or *Agency* (2005b). While *Shinchō* magazine distributes “creative” Thai literature from the contemporary period, *Subaru* magazine disseminated older modern Thai literary texts from relatively established and well-known writers such as Sidaorueang (Wanna Sawasdsri)’s *แม่สาธุ* (*Mae Salu*) or *Mrs. Salu* (1993) and *โลกใบเล็กของซัลมาน* (*Lok bai lek khong Saoman*) or *A Small World of Salman* (1990) by Kanokphong Songsomphan. Another Japanese magazine called *Bungei* which published modern Thai literature in translation printed Prabda Yoon’s *ฟาโรห์โศกเลี้ยวลึก* (*Pharaidolia ramluek*) or *Pareidolia in Memory* (2012) in 2012 and the last Japanese magazine

⁶⁷ The monthly magazine, *Shinchō*, which belongs to Shinchō publishing house, launched its first issue in 1904 (Udo, 2014, p.102).

⁶⁸ Subaru magazine started its publication of translated modern Thai short stories in 1988 and it ceased the publication of modern Thai short stories in translation in the 21st century or after the launch of *ชุดวรรณกรรมเรื่องสั้นของโลก: นวนิยายปัจจุบันของไทย* (*Chut wannakam rueangsang khong lok: nawaniyai patchuban khong thai*) or *The Anthology of World Short Stories: Contemporary Thai Novels* (Udo, 2014, p.102).

to publish modern Thai literature in translation is *Waseda Bungaku* which published another creative literary text from Prabda Yoon (Ibid., p.102).

Although modern Thai literature in translation has been of interest to Japanese translation agents' and as the largest numbers of the translations of modern Thai literature have been directed towards Japan, still, there is as yet only a small amount of translated modern Thai literature available in Japanese. Even with less than 90 titles of unclassified Thai books recorded in *Prokot Magazine*⁶⁹, evidently the Japanese translation agents are alone in showing continuous effort and interest in modern Thai literary texts and Thailand as a whole. If we look more closely at the genre of translated modern Thai literature, the trend of modern Thai literature that has been translated into Japanese can be clearly observed, i.e. the genre of modern Thai classics, progressive modern Thai literature and the contemporary Thai literary trends of experimentalism and post-modernism.

An Overview of the Flow of Translations of Modern Thai Literature into English and Other Languages

- Translations of Modern Thai literature in English: An Overview

Regrettably, after the first recorded translation of Thai literature which was the translation of traditional Thai literature for court usage, there has been only limited evidence of English translations of modern Thai literature. As we have seen from the above section, the flow of Japanese translations of modern Thai literature has been regarded as the most active and

⁶⁹ See Appendix 1.

productive in the field of the translation of modern Thai literature due to the large number of translations of modern Thai literature directed towards Japan and the fact that some Japanese translation agents of modern Thai literature were and still remain active. The second biggest market for the volume of translated modern Thai literature is English, as the world's *lingua franca*, which has also been particularly active in the field of the translation of modern Thai literature.

Translations of Thai texts into English, either fiction or non-fiction, in the early days were relatively diversified. However, many of the early translations of modern Thai novels were produced for educational purposes (Anon, 2014b, p.93). Modern Thai novels are able to provide a clearer picture of Thailand to students interested in Thailand as an area study. Since the era of colonialism, Western imperialists such as the British and French, who came to South East Asia and Indo-China, studied about these territories and perceived these areas as “backwards” (Thongchai, 2014, p.xv). The North Americans, as their successors to the colonial producers of knowledge, later established a similar yet different kind of erudition regarding the area. The “Area Studies” founded by the US was unlike the way that the Imperialist West studied South East Asia. That is, the European colonisers and scholars studied, in particular, archaeology, art history and philology of the colonies, as the European colonisers considered the colonies as backwards. However, the North Americans have been focusing on economics, social sciences and humanity (Ibid.). Thus, the American version of area studies was greatly interested in modern Thai literature because of its focus on the quotidian lives of the people. Translations of modern Thai literature from the aspects of economics, social injustice and humanity were subsequently produced in order to fulfil the requirements of these courses.

These titles included *The Politician and Other Stories* (1958), *The Teachers of Mad Dog Swamp* (1978), *Until We Meet Again* (1950) and *The Child of the North East* (1976) (see Chapter Three).

The modern Thai literary texts selected for these area-focussed courses on Thailand and the area of South East Asia were produced under the influence of the Literature for Life movement in Thailand (see also Chapter Three and later in this chapter). The selections for the courses might have been made by the lecturers of the course themselves or the selectors might be recommended by related agents in the field of Thai literature, as modern Thai literary texts of this kind depict Thailand clearly in the light of socio-cultural aspects. However, this stresses the relationship between the field of the translation of modern Thai literature and the field of Thai literature in general.

In spite of the fact that this kind of literary text was produced in the 1950s–1970s and they have been used as course materials ever since, it should be noted that even nowadays, some of those aforementioned modern Thai literary texts are still in use in university courses on Thai literature and South East Asian literature. It could thus be suggested that translations of Thai literary texts are normally produced and used for educational purposes. The translation of modern Thai literary texts for variations of educational purposes is also reflected in the translation of Lertlar Poopoksakul's MA project of Prabda Yoon's experimental collection of short stories of *ความน่าจะเป็น* (*Khwaam na cha pen*) or *Probability and Pen in Parentheses* (translated in 2014). This, again, underlines that many of the works of modern Thai literature in translation are for educational purposes, either for being utilised as course material or

translated especially for degree projects. Furthermore, another character of modern Thai literature in translation is the anthological style of publishing. Noticeably, many translations of modern Thai literature into English come in an anthological manner such as *The Politician and Other Stories* (1958). This anthological form of translated modern Thai literature will be discussed further later in this chapter.

As aforementioned, many of the translations of modern Thai literature have been used for educational purposes. Some have been used for a long time despite the fact that there are more contemporary outputs of modern Thai literature in translation. The more recent flux of translation of modern Thai literature into English has been supported by OCAC, who established a translation project of contemporary Thai literature in 2005. With its main focus on the translation of contemporary Thai literary texts into English (Anon, 2014c, p.29), OCAC has been the only government-funded institution for this kind of practice. Its project for the English translation of contemporary Thai literature has produced translations of *ครุฑน้อย* (*Khrut noi*) or *Little Garuda* (2002) by Khoy Nuj (Siripan Tejchindawong) (hereafter - *Little Garuda* (2002)), *เขี้ยวเสือไฟ* (*Khiao suea fai*) or *The Fang of Fire Tiger* (2001) by Mala Khamchan (Charoen Malaroj) (hereafter - *The Fang of Fire Tiger* (2001)) and *ผีเสื้อและดอกไม้* (*Phisuea lae dokmai*) or *Butterfly and Flowers* (2000) by Nippan (Makut Onrudee) (hereafter - *Butterfly and Flowers* (2000)).⁷⁰

⁷⁰ See Appendices 1 and 5.

Apart from the officially supported office for translation project, an independent translator called Marcel Barang (see also Chapters Three, Five and Six) has worked on many modern and contemporary Thai literary texts. Barang can be considered the most active translator of modern and contemporary Thai literature and his selections of English translations of modern Thai literature include *เรื่องของจันทรา* (*Rueang khong Chandara*) or *The Story of Jan Dara* (1966) by Utsana Phleungtham (Pramun Unhathup) (hereafter –*The Story of Jan Dara* (1966)), *หมาเฝ้าลอยน้ำ* (*Ma nao loi nam*) or *Carrion Floating by* (1987), *พันธุ์หมาบ้า* (*Phan ma ba*) or *Mad Dogs & Co* (1988) by Chart Korbjitti.⁷¹

- Translations of Modern Thai literature into other Languages: An Overview

The idea that central languages being a decisive factor and vehicular in the global system of translation, as proposed by Heibron (1999) seems to hold true in some cases of the translations of modern Thai literature. Some of the works of translated modern Thai literature, other than those translated into Japanese, were retranslated from the English or French versions such as *The Happiness of Kati* (2006), *อสรพิษ* (*A-soraphit*) or *Venom* (2002) by Dan-aran Saengthong (Saneh Sangsuk). In fact, even the synopses in the guide book for translations of Thai literature produced by OCAC⁷² are also in English and Chinese. With much longer translations of English synopses than Chinese, this also proves that the translations of less-central languages

⁷¹ See Appendices 1- 3.

⁷² See Appendix 5.

rely heavily on the existence of their translations into one of the central languages such as English, and that English plays a significant role in the existence of translations of modern Thai literature in the world market. However, it should also be noted that many of the translations of modern Thai literature have been presented in French (by Marcel Barang), which once more demonstrates the role of the hierarchy of the world-system of translation as well as the hegemony of the central languages.

Moving on from the broad overview of translated modern Thai literature that outlined the majority of the socially committed literature as illustrated above, the subsequent sections of this chapter examine in greater depth the character of the translated products of modern Thai literature. An in-depth review and examination of the existing character of English translations of modern Thai literature will be discussed with regard to the aspect and impact of “socially and politically committed literature and Literature for Life” and “anthological forms of translation.”

A Further Review of Translated Products of Modern Thai Literature

This section further pursues an in-depth discussion of the characters that exist in modern Thai literature in English translation. The main collective purpose of translation agents in the field of the translation of modern Thai literature will be discussed in order to draw on Bourdieu's concept of *illusio* to analyse the situation at play. This is followed by an in-depth examination of the relevant remaining characters of existing translations of modern Thai literature which are products of struggle made by the translation agents of modern Thai literature in translation.

Illusio in the Field of the Translation of Modern Thai Literature

According to Bourdieu, in every field of cultural production, producers or agents in the field need to feel for the “game” and are attracted to the game and the stakes (or capitals) that come with the games in order to perform their struggle in those fields (Bourdieu, 1996, pp.227-228; Bourdieu and Wacquant, 1992, p. 98). In this light, *illusio* is what producers or agents in every field create or produce in order to “invest” in such a game that they become a part in the field. That is, *illusio* is what makes agents feel connected or related to one another. *Illusio*, as Bourdieu sees it, is what interests agents in the field as well as what agents in the field regard as important (Bourdieu, 1996, pp.227-228; Bourdieu and Wacquant, 1992, p. 98). By interest and importance, *illusio* is operating in relation to the logics of the field in question. In other words, *illusio* is the common matters/ideas/perspectives which all agents in the field regard and adhere to as important and engaging with regard to the logics of the field. “In short, the *illusio* is the condition for the functioning of a game of which it is also, at least partially, the product (Bourdieu, 1996, p.228, emphasis in original).”

Seen in this light and against the backdrop of the field of the translation of modern Thai literature, what interests and connects all the related translation agents in the field seems to be only one idea. Their ideas towards the purposes of the translations of modern Thai literature into other languages have rested on the notion of promoting or making known the subjects of Thailand and Thai literature.

Thai literature has not been very popular in the foreign translation market, even though many Western people, especially people from English speaking countries, have travelled to Thailand or lived in Thailand for a long time and many speak, read, write and understand Thai well. Marcel Barang (1994, pp.19-20) states that apart from the translations of a few collections of short stories, in 1994, less than ten novels have been translated into English. The translators who did the translations of Thai novels are still limited in number. Barang has done many translations and mentions, in *The 20 Best Novels of Thailand* (1994), that his reasons for translating Thai novels are that they are to change the perception of readers that Thailand has no good (translated) literature (Ibid., p.20). Besides, in the preface to the English version of *หลายชีวิต* (*Lai chiwit*) or *Many Lives* (by M.R. Kukrit Pramoj in 1954, translated by Meredith Borthwick in 1999 and the preface written by Her Royal Highness Princess Maha Chakri Sirindhorn), Princess Sirindhorn states that,

I am certain that the publication of this book will provide an opportunity for those who cannot read Thai to enjoy these stories, which present the philosophy behind much of the lifestyle of the Thai people, and it will also make M.R. Kukrit's valuable work accessible to a much larger public.

(Her Royal Highness Princess Maha Chakri Sirindhorn, 1996, p.vi)

The translator, Meredith Borthwick, also stated in the introduction to the book that after she returned to her home country of Australia in 1965, that it was difficult for her to share her experiences of Thai literature and it was this that stimulated her to translate Thai literature in order to increase understanding over Thailand and bridge the cultural gap (Borthwick, 1996, p.x). In *S.E.A. Write Anthology of Thai Short Stories & Poems* (1996), Nitaya Masavisut states in the Foreword that this anthology “will give international readers deeper insight into Thai

culture and better understanding of contemporary Thai literature as a whole (Nitaya, 1996, p.iv).”

Translations of modern Thai literature for educational purposes such as for course material, can be viewed in this light. By using modern Thai literature as course material, it is unavoidable to introduce Thailand through the process of teaching, thus the translations of modern Thai literature for educational purposes are exposed to the same *illusio*. Needless to say, translation agents and translation patrons from the government’s OCAC translation project share the same purpose with other translation agents in the field of the translation of modern Thai literature. The government specifically established this office in 2005 to encourage and boost the international reputation of modern Thai literature (Anon, 2014c, p.30).

Within the framework of Bourdieu’s (1996) notion of *illusio*, evidently, the main objective provided by related translation agents, including translation patrons, is to promote and publicise modern Thai literature. As we shall see from all the abovementioned statements, what makes all translation agents feel engaged in the practices of the translation of modern Thai literature, and feel for the *game* in the given field, is to make modern Thai literature widely known in international circles through translations and various related forms of activities such as the publication of the guided book *Recommended Thai Literary Books* (2011) and their participation in various international book fairs. With this in mind, translation agents and translation patrons of modern Thai literature in translation are carefully selective of the books to be circulated as they consider those books and literary works potentially performing as vehicles of representation of Thailand. This will be further examined later in this chapter, as well as in Chapters Five and Six.

Translations Modern Thai Realist Literary Texts

As already established and developed in the previous chapter regarding the relationship between Thai literary agents, Literature for Life (which is a part of realist literary texts) and the production of modern Thai literature in translation, this section further examines this character of the translation of modern Thai literature. In the previous section, many titles of existing translated modern Thai literature were introduced, and among those titles translated into other languages, one particular kind of modern Thai literature is prominent and dominates the corpus of the translation of modern Thai literature. This kind of modern Thai literature is, as aforementioned, *(socialist) realist literature*, which includes the literature produced in the heyday of the Literature for Life trend.

The argument that popular literary texts can be “a mirror of society” is nothing new in both literary and sociology fields (Smith and Suvanna, 1992, p.9). Many scholars (like Albrecht (1954)) have claimed and alluded to the fact that fiction and short stories reflect societies (Ibid.). Thus, in order to understand a society one unavoidably needs to study its fiction and short stories. In fact, the literature of a particular society can reflect what that society might be like. Nonetheless, fiction and short stories are composed of literary “conventions” between authors and readers, and such conventions, which perform like agreements between the author and reader, can mislead or delude reality with this “intentional fallacy” (Nopporn, 1998; 2009, pp.185-186, 191). Modern Thai realist literary texts were also produced under these conventions between authors and readers, where the text can lead the reader to interpret social reality in the ways the literary conventions lead to. This misleading understanding (or myth) that literature can be an absolute mirror of society was developed under the influence

of the rise of Literature for Life in Thailand (Chusak, 2011, p.34). Admittedly, due to the social and political forces in Thailand during the era of Literature for Life, as illustrated in Chapter Three, the movement and modern Thai realist literature were produced under those social and political forces, and therefore can provide readers with an idea of what Thailand might have been like in those days. Being products of the era of Literature for Life, many Thai literary scholars, unsurprisingly, were convinced that literature could be a perfect reflection of society and that it could unveil social reality. Thai literary scholars, including Sathian Janthimathorn, Banchong Banchotsin and Seni Saowaphong (Sakchai Bamrungphong), firmly believed that “literature reflects society, society reflects literature (Sathian, 1982, p.283);” that “literature is merely a mirror of life (Banchong, 2012, p.281),” and that “literature is a social seismograph of a society (Sakchai, 2012, p.300).”

Such a belief prompted the translations of modern Thai literature into other languages, especially modern Thai literary texts which are considered as socially, culturally and politically committed. Many of the translated products of modern Thai literature were selected from this repertoire (see also Chapter Three). However, it should be noted that not all of the translated realist literary texts are considered to be Literature for Life. This is illustrated by *The Child of the North East* (1976), which was not regarded as Literature for Life as it merely depicts the lives of people in North-east Thailand (see also Chapter Three). Without crying out loud for help and sympathy, this literary work illustrates and narrates the lives of people who live in North-east Thailand, commonly known as Isan. Nopporn, (2009, pp.33-34) describes this novel as “almost like an anthropological record or documentary” because it never engages with political issues.

This chapter focuses on outlining some characteristics of the existing products of translated modern Thai literature. In the section that follows I closely examine some characteristics of the translation of modern Thai literature, be it the anthologies of modern Thai literature and the depiction of the third-world literature.

Modern Thai Realist Literary Texts and Their Anthologies

Translations of modern Thai realist literature are not only produced in the form of full novels, as evidently several titles of Thai literature in translation come in the form of anthologies. Each collection was compiled for specific reasons including the main theme of the collection that the aspects that interest the group of editors or readers and the compiled works of a specific author, i.e. *The Lioness in Bloom: Modern Thai Fiction about Women* (1996), *In the Mirror: Literature and Politics in Siam in the American Era* (1985) and *Modern Thai Literature With an Ethnographic Interpretation* (1987). These compilations of short stories were accumulated by themes, (for women in *The Lioness in Bloom: Modern Thai Fiction about Women*, politics in *In the Mirror: Literature and Politics in Siam in the American Era* and ethnographic aspects in *Modern Thai Literature With an Ethnographic Interpretation*).

Introducing new writers⁷³ to the literary world is definitely one of the tasks and characteristics of the construction of anthologies and we can see that many titles of Thai literature in translation come in this form. It is not surprising since Thai writers and their work are still

⁷³ By new writers, in this sense, I mean, obviously, some Thai writers that were included in the existing anthologies of Thai literature in translation are not new, they have been famous in Thai literary circle and in Thailand itself. Still, they remain unknown to the outside world; therefore, it is a commitment for international anthologies to introduce them to other countries.

newcomers to international literary circles. The people who launched them, such as the publishers and editors, could not simply publish their complete set of works; rather, they had to first explore the international literary industry by introducing the writers' work. After that, if their work becomes popular and attracts many readers, the authors would have more work published. Therefore, it is fair enough to say that, anthologies of literature in translation are not only useful to the original authors and translators but are also beneficial to publishing houses who are seeking new work (Schulte, 1995, p.135).

Apparently, as aforementioned, themes play a great role in compiling short stories because the themes and aspects that interest compilers and editors are exciting and attract a wider range of reader than other kinds of anthologies, and it is quite safe and tenable to assemble and construct anthologies according to the texts' themes. However, there is another type of anthology which is slightly safer for compilers to use, and that is the chronological-order type. Schulte points out that many anthologies of literary works in translation (especially ones for school curricula) commonly follow a chronological order because it seems to be the most reasonable and least offensive order to construct a collection of articles or literary pieces (Ibid., p.137). Moreover, the notion of chronology has been constituted in literary criticism for quite a long time, and therefore is safe to construct anthologies according to this order (Ibid., p.138).

Nevertheless, as abovementioned, many anthologies of Thai literary work in translation can be found with a themed order as it might seem more coherent and united. Again, Schulte affirms that the fact that many anthologies of "third-world writing" present the social and political values of their countries because the compilers and editors attempt to depict "the

ways of the third-world” writing (Ibid., p.139). Moreover, the compilers attempt to demonstrate important forces and values in order for the readers to understand the ways of the third-world. Therefore, many anthologies of third-world literature in translation depict specific values such as social injustice, crime and war.

Reproductions of Reproductions of Images of the Third-World

Such themes of social injustice and political issues are commonly and especially presented in modern Thai literature produced under the trend of Literature for Life. They depict social problems such as poverty, the unbalanced distribution of welfare from the government and the encroachment from capitals or foreign countries that disrupts and disturbs the lives of both urban and suburban locals. The translations of this kind of Literature for Life and modern Thai realist literary texts are, undoubtedly, appealing to other countries.

Readers are able to interpret the meaning of literary works, regardless of the authors’ intentions, as proposed by Roland Barthes (1967), yet some titles among these modern Thai literary works, which are considered to be Literature for Life, might be superficially or imprecisely read and interpreted by some readers and literary critics. Criticism and appraisal of *The Politician and Other Stories* (1958) epitomises the deviation of rendering the underlying messages. Admittedly, the author himself declared that this collection of short stories was written with the intention of depicting “poverty, deterioration and deprivation of rural farmers (Khamsing, 2012, p.253).” Yet, despite various other aspects of interest in this collection of short stories, many literary critics such as Witthayakon Chiangkun, Charuwan

Thammawat, Suwanna Kriangkraipet, Thirayut Bunmi and Banchong Banchotsin, all commented, criticised and appraised this book, from only one side of the story, that the book perfectly depicts the poverty, impairment, credulity and foolishness of rural or, to be precise, of Isan people (Chusak, 2012, pp.(35)-(37)).

Chusak contends that reading novels or short stories should expand our perspectives towards things and readers should be more considerate by “putting themselves in someone’s else shoes”, and yet the imprecision and superficiality of rendering messages from *The Politician and Other Stories* (1958) are merely the reproduction of the image of the natives of Isan that the ruling elites had made then a number of governmental bodies reproduced and adopted (Ibid., p.(38)). The confirmation of knowledge that Isan people are fundamentally “foolish, poor and impaired” has been reproduced repeatedly over time by Thai governments to the point that people or the agents in Thai society of every social class and even Isan people themselves have come to believe that this image is an exact portrayal (Ibid., pp.(38),(42)). The utterances that Isan people are “inferior” in many ways to the citizens of Thailand’s capital, Bangkok, in that they are wild yet tameable, was initiated through the process of identity-making for Isan people by the ruling elites during the reign of King Chulalongkorn (Thongchai, 2003 and Usana, 2005, as cited in Chusak, 2012, p.(38)). *Chao pa* and *chao bannok* are terms that the ruling elites used to label jungle people and rural people respectively (Thongchai, 2000a). With the process of labelling and marking rural people as others (or, as Thongchai refers to it, as *the Others Within* (Ibid.)), by categorising rural people with ethnographic records, the ruling elites themselves applied “siwilai space” as classifying between the Self and Others

instead of the race and religion of people, and connotatively designated themselves as more *siwilai* (Thongchai, 2003 as cited in Chusak, 2012, pp.(39)-(40)).

The image of rural people, especially those from Isan, who are now considered as being “foolish, poor and impaired” had been initiated at that time until it was developed and adopted by various social agents. Having been accentuated by some dictators such as Sarit Thanarat and Thanom Kittikhachon who both launched campaigns reproducing this image of Isan and rural people, these aforementioned images and characters still play a prominent role in describing Isan people nowadays (Chusak, 2012, p.(40)-(45)).

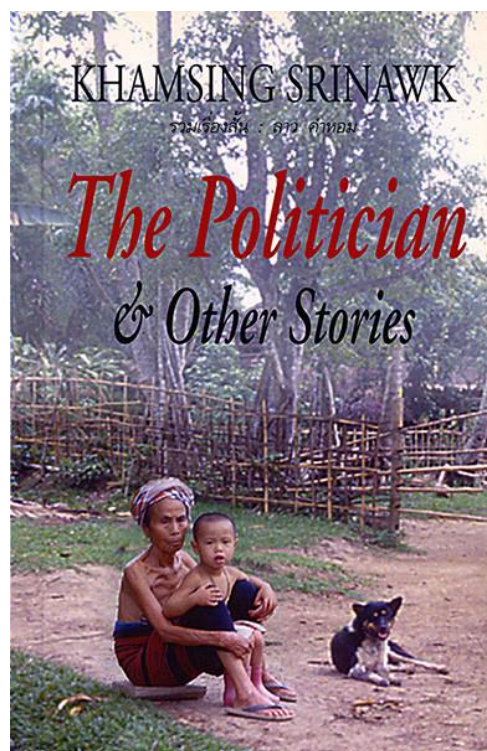


Figure 4.1

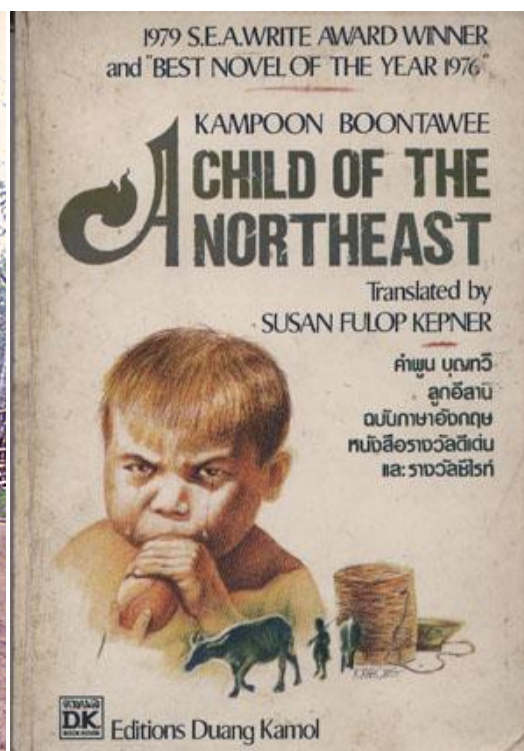


Figure 4.2

Figure 4.1 – The cover of English translation of Khamsing Srinawk's *ฟ้าบ่กั้น* (*Fa bo kan*) translated into *The Politician and Other Stories* (published in 2001 by Silkworm Books) (Lao Khamhom, 2001)

Figure 4.2 – The cover of English translation of Kampon Boonthawee's *ลูกอีสาน* (*Luk isan*) translated into *A Child of the Northeast* (published in 1988 by Duang Kamol) (Kampon, 1988)

From what can be seen in these two covers of the translation of modern Thai literature, depictions of the symbols and conventions of poverty and the unfortunate lives of North-eastern, or Isan, people (both of these books tell stories about Isan and rural people⁷⁴) have been clearly placed to attract the foreign reader. In the left-hand picture of the cover of *The Politician and Other Stories*'s a stereotypical Isan woman, who is probably the grandmother of the boy on her lap, is displayed with a generic and stereotypical scene of a local Isan neighbourhood; while in the right-hand picture, the face of an Isan boy shedding tears and eating a strange object is illustrated with other clichéd images of the territory such as a buffalo, an Isan plough-boy and a glutinous rice container.

Arguably, the illustrations and images of these two covers are not direct products of the translation agents themselves. However, before every book is launched it would be reviewed by editors and translators, and the cover illustrations are also their practice. Having been published by Thai publishing presses, which house Thai translation agents, both of these covers affirm *the reproduction* of the reproduction of the depictions of Isan people. *The reproduction* of the reproduction shows two-fold reproductions of the depiction of Isan people. That is the depictions were first initiated by the ruling elites, and they were then adopted and reproduced by some dictators as well as social agents through various kinds of media. After that, such images are *reproduced* again through the channels of the translation of modern Thai literature to foreign readers. This signifies that such depictions are repetitively

⁷⁴ It should be noted that, ลูกอีสาน (*Luk isan*) or *The Child of the North East* is a novel that purely deals with Isan and Isan people, while Isan is also the location where all short stories in ฟันก้าน (*Fa bo kan*) or *The Politician and Other Stories* happen, apart from one short story, ไพร่ฟ้า (*Phraifa*) or *The Commoners* that is set in a city in Northern Thailand.

reproduced. The fact that this kind of image of Isan people was prominently placed on the covers of realist Thai literature confirms that the reproduction of discourse on Isan people by related agents, the agents in both fields, are performed and brought to the fore through the translation. The translation of some modern Thai realist literary texts has been, either overtly or covertly, utilised as a means of reproducing the discourse of the *inferiority* of rural people.

Due to the previously mentioned popularity of compilations of short stories of the *third-world* countries, and the strong belief that Thai literature is a reflection of Thai society (which was brought about from literary conventions within the literary works) and intensified by such depictions of rural and Isan people that were created by the ruling elites and adopted repeatedly by social agents, the translations of modern Thai Literature for Life and realist literature are most inviting to translation agents. However, translations of this kind of modern Thai literature can also be a *second-hand confirmation of* images of (rural) people in Thailand. By affirming the supposed knowledge of “third-world” countries through the depictions in novels and compilations of short stories that are related to social injustice and political issues. This ensures that these images of *third-world* countries and their people are repeatedly reproduced. This can be seen as a confirmation of the “desire and need of Westerners” towards the distant Others, which might be similar to what Achebe (1988 (1977), p.252) defines as “the other world”, the antipodes of European civilisation.

Inscribing into Translation Agents' Habitus

Due to the fact that the field of Thai literature being as the field of power of the field of the translation of modern Thai literature, agents in the field of Thai literature have great influence on recommending agents in the field of the translation of modern Thai literature, i.e. translators and editors of books to be translated. This kind of Literature for Life novel frequently comes to the fore as it portrays Thai society, due to the supposedly one-sided superficiality of the message in the literature.

Consequently, the habitus of translation agents in the field of the translation of modern Thai literature is influenced by the agents in the field of Thai literature. The fact that this kind of literature has been repeatedly acclaimed for its manner of portraying society has even intensified the decisions of translation agents. Thanks to the double-dimensional character of habitus, translation agents in the field of the translation of modern Thai literature were inculcated by various other agents in Thai society, including the related agents in the field of Thai literature, through be it educations and mass-media in their daily life, which shows that the habitus of agents is structured. That is, the translation agents in the field of the translation of modern Thai literature gained knowledge and experience and internalised the inculcation of the depiction of lives in Thailand was to be disseminated in the form of realist literature and Literature for Life. The translation agents in the field of the translation of modern Thai literature has gained their habitus and they have generated actions and practices where their decisions placed on translating modern Thai Literature for Life and realist literary texts, this shows that habitus has structuring structure.

According to Bourdieu, agents tend to follow the habitus that projects successful results and refrain themselves from the habitus that has unsuccessful outcomes. In this light, seeing that modern Thai literature in the genre of Literature for Life and other modern realist literature can confirm the ways of the third-world, agents in the field of the translation of modern Thai literature follow recommendations from agents in the field of Thai literature to translate the literature that reproduces the *way of the third-world* country in Westerners' eyes, as they have already anticipated the successful and possible results of their actions. The outcomes of their actions are products of their habitus. Agents will follow actions that lead to the possibility and success of such actions, and the confirmation of the images of the third-world via literary texts confirms the successful action of the selections of modern Thai literature, as readers have already anticipated what they are about to receive. The images of third-world writing are thus reproduced through the processes of the translation of modern literature. As such, the actions of the translation agents of modern Thai literature opting for a literary kind of *third-world writing* do not only reproduce the images of the third-world country for the reader but also confirm what the reader has anticipated about the distant Other.

Conclusion

This chapter has outlined the overview of the existing products in the translations of modern Thai literature. It has firstly examined the translational practices and processes in Thailand in its earliest period of translational activity in both the ways of translational practices and in-translational and out-translational practices. The chapter reveals that the first proper in-translational practice in Siam/Thailand that imported the Thai translated version of a Western

novel *Vendetta* in 1902 was a great success and it was canonised into Thai literary circles due to the needs of foreign advancement abroad by the related agents of the day. Conversely, the locally fabricated first Thai uncanonised novel *Non-Vendetta* (1915) was not warmly welcomed and that prompted financial failure for the author Khru Liam because it was not supportive of the requirements of the ruling elites of the day. The chapter further illustrates the flow of the translation of Thai literature into other languages such as English and Japanese from its earlier period up until the present day. A further examination of the translation of modern Thai literature depicts the common interest or the *illusio* as Bourdieu (1996) puts it, and the flux of translation of modern Thai literature into English that is coloured by several characters of modern Thai literature, which are the realist genre of modern Thai literature and the images of the third-world. The chapter also shows that how *habitus* of some translation agents in the field is gained. Such translation agents thus perform their practices conforming to such *habitus*.

In the chapter that follows, the established contemporary Thai literary paradigms and another character of the translation of modern Thai literature, namely discourse of *appropriateness* and the consecration and canonisation of Thai literature, will be displayed and thoroughly examined. The roles of consecration and canonisation of Thai literature have a strong impact on the contemporary Thai literary paradigms resulting in the influences on the dynamics of the field of the translation of modern Thai literature. It also highlights the close relationship between the field of the translation of modern Thai literature and the field of Thai literature.

CHAPTER FIVE: AN ANALYSIS ON THE DOXA AND HABITUS IN THE FIELD OF THE TRANSLATION OF MODERN THAI LITERATURE

Introduction

In previous chapters I have introduced the relationship between the field of Thai literature and the field of the translation of modern Thai literature. In Chapter Four some obvious characteristics of the translations of modern Thai literature have already been put forward, and this chapter discusses further characteristics of translated modern Thai literature. It examines the discourse of *appropriateness* and the selections of *appropriate* literature as the doxic beliefs or doxa⁷⁵ that are reflected in translation agents' habitus in relation to their selections of modern Thai literature for translation into other languages. The doxa or doxic beliefs are exhibited through habitus and dispositions of translation agents in the field of the translation of modern Thai literature in the production of modern Thai literature in translation. The doxa and habitus of related agents in the field will be scrutinised against the backdrop of the discourse of the consecration of literary works in contemporary Thailand, as the discourse of the consecration of literary works dictates the concerns of paradigms and the choices for translated modern Thai literature into other languages. The discourse of consecration or canonisation of literary texts in Thailand that created literary paradigm can be read with Bourdieu's notion of cultural capital.

⁷⁵See Chapter Two.

In this chapter, I examine in particular doxa and doxic belief as *appropriateness* in Thai literature and its translations. The discourse of *appropriateness* in Thai literature was constructed domestically through the consecration of Thai literature. I argue that the discourse of *appropriateness* in the translation of modern Thai literature, largely regulating the questions concerning the selections of modern Thai literature in translation, is generated and influenced by the discourse of *appropriateness* in Thai literature itself. However, it is accentuated by the discourse of Thainess⁷⁶, the Thai regime of images (Jackson, 2004) and what Mary Louise Pratt (1991) has referred to as the Contact Zone with the West. In other words, through the study of the sociology of translation, this chapter unveils that the discourse of *appropriateness* in the translations of modern Thai literature, as a form of Self-representation, is produced as a result of the repercussions from a mixture of home-grown literary paradigms (the discourse of *appropriateness* in Thai literature) and products of the Contact Zone with the West.

⁷⁶ It might be noteworthy to note that being *appropriate* or performing *appropriately* is also a part of being Thai; therefore, the discourse of Thainess also encompasses the discourse of *appropriateness* in all fields related to the modes of Thai representation. The discourse of Thainess refers to matters in relation to the proper way to be Thai including a number of *appropriate* practices, ranging from good etiquette and manners to the production of peaceful environments for society.



Diagram 5.1 - The Emergence of *Appropriateness* in the Selection of the Translation of Modern Thai Literature as a Representation of the Thai-Self

With the analysis of the out-translational practices of modern Thai literature, this chapter makes manifest that the discourse of Thainess and the discourse of the Thai regime of images still persist. Not only this, but they also predominantly dictate the habitus of agents in the field of the translation of modern Thai literature under the veil of the discourse of *appropriateness* of the selection of modern Thai literature in translation. To put it differently, under the disguise of the discourse of *appropriateness*, the discourse of Thainess and the Thai regime of images direct the questions involved in the selection of modern Thai literature in translation.

Although this current chapter also touches on the discourse of the “Others within”, owing to the fact that it was also one of the repercussions of the Contact Zone that emerged between Thailand and the West, this chapter further examines another characteristic of the translation of modern Thai literature in more contemporary days. It evinces the character that is relevant to *appropriateness* of the translation of modern Thai literature as pointed out by a number of translation agents in the given field⁷⁷. The discourse of *appropriateness* situated in the field of Thai literature and the very field of the translation of modern Thai literature are firmly connected. What agents in the field of Thai literature deem as being *appropriate* influences, or even dictates what agents in the field of the translation of modern Thai literature regard as being *appropriate*, then it successively prompts the translation of modern Thai literature into other languages. Having been linked closely to the practices that are related to the discourse of consecration and canonisation of (modern and contemporary) Thai literature, the

⁷⁷ The informants include Nardnisa Sukchit and Saengthiwa Narapit from the Office of Contemporary Art and Culture, Ministry of Culture, Thailand and Trisilpa Boonkhachorn (see List of Interviewees and Conference in Bibliography).

appropriateness of the translation of modern Thai literature can, therefore, be examined through the consecration of Thai literature, such as literary prizes.

The discourse of *appropriateness* found in the translation of modern Thai literature, which is constructed by the paradigm in the field of Thai literature, is also largely governed by the discourse of Thainess and the Thai regime of images. Thus, it can be said that the discourse of Thainess and the Thai regime of images, as well as the domestically developed cultural capital, to a great extent direct the standards, paradigms, conventions and choices of both the consecration of Thai literature and the translation of Thai literature into other languages. This can be read against Bourdieu's aforementioned notions of doxa and habitus, and therefore, this chapter also touches on the construction and formation from the Contact Zone of the discourses of Thainess. These discourses include the identity-making of Thai people and how to be a proper Thai (in foreigners' eyes). Together with the effects of the Thai regime of images, they play a great role in the dynamics of the translation of modern Thai literature.

In the sections that follow, a brief account on the examination of Bourdieu's notion of doxa, doxic practices, orthodoxy and heterodoxy against the background of the translational practices of modern Thai literature will be given. The doxa and doxic practices in the field of the translation of modern Thai literature will then be further perused in relation to the discourse of consecration and canonisation in the field of Thai literature. This will lead to an exploration of the development and genesis of the doxic activities or doxa in the field of the translation of modern Thai literature – the discourse of Thainess and the related discourse of the Thai regime of images.

An Examination of Doxa and Habitus in the Field of the Translation of Modern Thai Literature

As illustrated in Chapter Two, doxa, in Bourdieusean sociological approaches, is what defines the logics of each field. In the field of the translation of modern Thai literature the discourse of the Thai regime of images is what governs the agents' disposition to the selections of translational practices in the field of the translation of modern Thai literature. Therefore, the way that the discourse of the Thai regime of images directs out-translational practices can be read against Bourdieu's notion of habitus (see also Chapter Two). The Thai regime of images influences and even superintends the choices of productions of modern Thai literature in translation. It is manifested through the practices of translation of modern Thai literature that the *appropriateness* of Thai representation is one of the fundamentally rooted beliefs for such Self-representation to other countries in the form of the translation of modern novels. This can be deciphered through the Bourdieusean term of doxa. As indicated above, the aim of this chapter is to explore the doxa and habitus within the field of the translation of modern Thai literature. Under the close connections between the field of Thai literature and the field of the translation of modern Thai literature, the chapter argues that what constitutes dynamics and paradigms of practices in the field of Thai literature plays a prominent role in shaping paradigms and beliefs, or in Bourdieu's term, doxa, of the selections of modern Thai literature in translation. This chapter, and in particular this following sections, make apparent that such paradigms and doxa that the field of the translation of modern Thai literature inherits from the field of Thai literature are socially situated, related and generated. Such strong belief or doxa (the discourse of *appropriateness*)

is the product of the contact that occurs between the field structure and agents' habitus (in this case, the practices governed by the Thai regime of images). Doxic beliefs and doxic practices are beliefs and practices that are accepted widely in the field in question. Inasmuch that the field of the translation of modern Thai literature is a subfield of the field of Thai literature (see also Chapters Three and Four), what has been widely accepted by the agents in the field of Thai literature at the same time dominates over what is being accepted as legitimate practices in the field of the translation of modern Thai literature.

Doxa, as the accepted values and beliefs in the field of Thai literature and the field of the translation of modern Thai literature is examined through the process of the consecration of (modern and contemporary) Thai literature. Admittedly, the acceptance of literature in any field can be read against several measures; however, the reading of doxa or acceptance of literature in the field of Thai literature and the field of the translation of modern Thai literature, with reference to the consecration/canonisation/glorification of (modern and contemporary) Thai literature such as literary prizes, can fruitfully manifest the social, cultural and historical forces that underlie such sacred and high-profile processes.

Even though this section gives its attention to the process of the consecration of Thai literature as well as (the paradigms of) Thai literary prizes, it can be read to justify the dynamics of the selection of the translation of modern Thai literature. As we shall see, the consecration of Thai literature, the literary prizes and the out-translational practices are linked. The titles that have been consecrated and accepted from literary agents in the literary field, at the same time attract translation agents as they adopt almost the same paradigms for

selection. This also sheds light on the fact that translational practices can act as a form of consecration⁷⁸.

The Traditions of Canonisation, Glorification and Consecration in the Field of Thai Literature

As widely accepted, in a traditional sense, a literary canon is “a chronological arrangement of famous authors and major works which ‘have stood the test of time’ because of their intrinsic merit and which are linked over the centuries by a presumed cultural unity (Smyth, 2000b, p.vii).” However, this doctrine of canonicity has been challenged by the argument that the establishment of canonicity is merely a “social construct” that keeps off the unselected factions and the assertion of authoritative power relations as opposed to the traditional understanding as aesthetic literary merits and values (Ibid.).

Sociologically speaking, there is no *good* or *bad* work of literature or other kind of literary products on a textual level. As Shklovskij (as cited in Even-Zohar, 1990, p.15) asserts, canonised literature is composed of literary norms which are largely accepted as legitimate within a culture or a society at a certain point or period. The canonised literary pieces are conserved by such a society and later become elements of that society’s heritage and customs. Even-Zohar (1990, p.16) points out that the issue of canonicity, the canonised and non-canonised issues, are commonly found as every human society is stratified. The selection of

⁷⁸ Translation as a form of legitimacy consecration and accumulation of cultural capital has already been studied in Casanova’s work (2010). Casanova observes the translational practices between French and German translation agents in their attempt to pursue the consecration of power (Ibid.).

certain elements to be canonised is irrelevant to the selected elements themselves but the selected repertoire is chosen and regulated by the relations in the polysystem. And, the *higher* relations in the polysystem belong to a certain group of people which are obviously the (either innovatory or conservatory) elites of the polysystem. The canonised elements and repertoires are supported by the elites and driven by the governing cultural patterns in the polysystem (Ibid., p.18).

The abovementioned assertions connote that the canonisation or glorification of literary works is nothing but the appropriation of authoritative power in social spheres. This seems to have stood the test of time and is staunchly entrenched in the Thai literary milieu. The establishment of Thai literary paradigms was largely set up by the Royal Society of Literature or วรรณคดีสโมสร (*Wannakhadi samoson*) (hereafter – *Wannakhadi samoson*). As assigned by King Vajiravudh or King Rama VI (r.1910-1925), the society was established to select Thai literary texts of various genres and periods “to stand as exemplars of Thai literary excellence (Thanapol, 2014, p.37).”

The literary canonising practices of *Wannakhadi samoson* and the establishment of the *Wannakhadi samoson* per se were read by many literary academics, i.e. Nitaya Masavisut, Chonlada and Thanya as well intended on the part of the King (i.e. to promote Thai literary quality). However, opposing opinions argued that the formation of *Wannakhadi samoson* was to forsake Western influences on Thai literary traditions (Thanapol, 2014, p.38). Another view on the issue is that the royally established *Wannakhadi samoson* is an attempt to preserve Thai writing traditions, an effort of the Siamese ruling elites to “reconfigure and reassert their cultural authority” as their powers were contested by the reading public with great help from

the expanding printing technologies of the day (Thanapol, 2008; Thanapol, 2014, p.38).

Despite having been established since 1914, the attempt and paradigms of the *Wannakhadi samoson* as a form of cultural capital in Siam has proven that they have stood the test of time.

Not only have they been passed down and inherited by agents in the field of Thai literature, but they have also played a major role in the selection of good and acceptable writing work in both the field of Thai literature and the field of the translation of modern Thai literature.

Through various implementations of the *Wannakhadi samoson* on proposing standards of what *good* Thai literature should be like, King Vajiravudh, along with several of the ruling elites and princes, such as Prince Damrong Rajanuphab⁷⁹ proposed guidelines which suggested that standardised texts should be “good”, “should not be useless or harmful to the public”, and “must not be corrupt”⁸⁰ (*Prachum kotmai prajam sok*, 1914 as cited in Thanapol, 2014, p.45). Having been assigned to edit (*chamra*) some manuscripts of traditional Thai literature into a state-authorised edition (i.e. *Khun Chang khun Phaen* and *The Romance of Three Kingdoms*), Prince Damrong commented on the parts that he clearly viewed as bad in that they appeared to be both “profane (*yap-khai*) and risqué (*sappadon*)” (Damrong, 2001 as cited in Thanapol, 2014, p.54). According to the Prince, these parts were offensive and he therefore expunged them from the manuscripts. Seen from this perspective, in their attempt to

⁷⁹ Prince Damrong Rajanubhap was King Chulalongkorn's half brother. He was an influential historian in Siam/Thailand and is often regarded as “the father of Thai history.” He was assigned to be the minister of education and later the minister of interior, and was also a director of the National Library. As appointed by the King Vajiravudh, several attempts at the canonisation of traditional Thai literature were carried out based on the Prince as a leading committee member.

⁸⁰In addition to this, there was also a standard of good books proposed by King Chulalongkorn in the wake of awarding literary prizes by the Wichirayan Library. While the King also paid attention to good literature as a “good and wise statement”, he also omitted literature that was deemed “vulgar and coarse” (Thanapol, 2014, p.45).

create standardised Thai literature the Thai ruling elites identified certain disturbing elements to such as the vulgarity (Thanapol, 2014, p.54).

Despite a gap of over a century from the creation of the established literary doctrine and cultural capital by the *Wannakhadi samoson* to contemporary Thailand, the literary measures on outlawing vulgar language and content generated in the early 1900s have been passed down to contemporary members of the literary circle in Thailand, both in the field of Thai literature and in the field of the translation of modern Thai literature. The tradition of award-giving to glorify literature for its excellence in both literary aesthetics and content has been inherited alongside similar criteria, as illustrated above. The legacies of the literary tenets in Thailand have been adopted through various forms, including one of the most influential literary awards that play a major role in promoting the translation of modern Thai literature into other languages. The following sections of this chapter make apparent how the dynamic practices in the field of Thai literature and field of the translation of modern Thai literature are performed.

Early (Traditional) Cultural Capital in the Field of Thai Literature

The tradition of literary canonisation which the ruling elites in the early 1900s in Siam adopted to assert their legitimising authorisation in response to the emerging reading public has gradually been transformed, developed and inherited by their successors (e.g. Field Marshal Plaek Phibunsongkhram, P.E.N. Thailand and the S.E.A. Write Award) (Thanapol, 2014, p.57). The Siamese societal and literary domains have been exposed to “new concepts and forms of cultural capital thanks to the success of the literary doctrine proposed by the ruling elites (Ibid., pp.38, 44).”

Drawing on the notion of cultural capital in Bourdieu's (1986) sense, this phenomenon of the creation and adoption of the literary paradigm by the Siamese ruling elites can be viewed as cultural capital in both its embodied and its institutionalised forms (see Chapter Two). Although the abovementioned attempt by the ruling elites was their reaction to the growing reading public, repercussions and by-products from their assertions and declarations of authoritative power have set up literary paradigms and that determined and drew the boundaries of the field of Thai literature even more clearly.⁸¹

Such consequences from the power pronouncement exercised by the ruling elites have created cultural capital in its embodied state. In this sense of cultural capital in its embodied state, according to Bourdieu (Ibid., pp.243-245), literary paradigms and doctrines set up by the *Wannakhadi samoson* are deemed as cultural preferences which various agents inherited and acquired through the process of "inculcation." The assertion of power by the ruling elites in the 1900s through their proclamation on the discourse of good books was manifested repeatedly through various forms, including their input of those literary values in school curricula and their declarations in the prefaces of those authorised-selected books. Agents in later generations in the literary milieu, as well as the general reading public and agents of the translation of modern Thai literature, have gained and possessed this particular doctrine as cultural capital in its embodied state through the process of inculcation, schooling and mass-media. The acquisition of the literary doctrine has stood the test of time, and the paradigms of the exemplars of literary excellence have been transformed and appropriated by their successors who then shaped the habitus of agents in social spheres.

⁸¹ According to Bourdieu, what directs the structure and limits of each field is the type of capital dominant in such field (Bourdieu and Wacquant, 1992, pp.98-99).

Seen against the backdrop of the establishment of paradigms of the traditional Thai literary canon, cultural capital in its insitutionalised state⁸² was also created by the Siamese ruling elites of the 1900s. The tradition of the bestowing of literary awards in Thailand from the literary canonisation by the *Wannakhadi samoson* has also been inherited by the successors in the literary milieu, such as literary awards from related literary organisations and the S.E.A. Write Award.

Contemporary Thai Literary Awards and Their Impact on Agents' Habitus

The cultural capital and traditions of bestowing awards of literary excellence in the domain of Thai literature have been inherited and appropriated for decades from the aforesaid phenomenon of the 1900s. In contemporary Thailand, the ritual of granting literary awards was directly influenced by the traditional awards for literary excellence of each kind, despite their different terminologies of literature as *wannakhadi* and *wannakam*.⁸³ Moreover, although this cultural capital was adopted by contemporary agents in the field of Thai literature and the field of the translation of modern Thai literature, the intrinsic beliefs that underlay the traditional sense and the contemporary sense are different. Unlike the traditional sense of literary canonisation for the declaration of the authoritative powers of the Siamese ruling elites, the contemporary sense of bestowing literary awards is far more than the mere

⁸² According to Bourdieu (1986, p.248), the cultural capital in its insitutionalised state includes academic degrees, titles and awards.

⁸³ *Wannakhadi* implies traditional verse which was written before the birth of modern Thai fiction and novels, whereas *wannakam* refers mostly to modern Thai novels. While *wannakhadi* "contains an implicit value judgement, suggesting to most Thais a high level of artistic creativity", the term *wannakam* implies lower-ranking literary prose work (Smyth, 2000c, pp.173-174). The coinage of the term *wannakhadi* was exercised by King Vajiravudh in the early 20th century; the term was demarcated as a high ranking literary text; its meaning elevated through various forms of literary texts with the help of Prince Damrong (Thanapol, 2014, pp.54-55).

assertion of authorisation. The doxa or doxic belief in the selection of modern and contemporary Thai literature for literary awards (that have heavy influences on the translation into other languages) reflects not only attempts in the assertion of power relations between agents and the reading public (like in a traditional sense), but also their gradual efforts with regard to presenting the good aspects of Thailand, through both aesthetic and social values in Thai literature.

In spite of a variation in their intentions, the guidelines for canonising the national literary heritage that became the cultural capital in an embodied form have also generated habitus of agents in the field of Thai literature when it comes to selecting good literary work for their processes of consecration as well as their translation into other languages. While the inclusion of the literary doctrine of *good books*, presenting good morality and containing literary aesthetics, have stood the test of time, the exclusion of books that contain *vulgarity* and *bad morality* is still employed in the process of the selection of modern and contemporary Thai literature. Perhaps the best existing examples of the doctrine can be obtained from the commemorating statements of the S.E.A. Write Award⁸⁴.

The Thai title for the S.E.A. Write Award (hereafter – the Award) is รางวัลวรรณกรรมสร้างสรรค์ยอดเยี่ยมแห่งอาเซียน (*rangwan wannakam sangsan yot-yiam haeng asian*) or Creative Literary Excellence of ASEAN Award (*sangsan* means creative). Creative literature in a Thai sense identifies literary texts that “contain deep and serious messages or content; they usually centre

⁸⁴ “S.E.A. Write stands for Southeast Asian Writers Awards, or more popularly known as “The S.E.A. Write Award”, which is designed to honour leading poets and writers in the ASEAN region (The S.E.A. Write Award, 2012.)”

on problems existing in people's lives and in society; they are also often told from a complicated vantage point or presented in a complex manner of representation (Chusak, 2015a, p.31).⁸⁵ Many readers and enthusiasts of creative literature since its early days in the 1970s strongly believed that creative literature could shed light on the "truth of life" and finally direct them towards "peace and freedom" (Nopporn, 2009, pp.205-206). Having been repeatedly and constantly praised for its serious content and potential for solving social problems, creative literature has become the mainstream genre of literary production in Thailand. Many producers or writers of this particular genre of literature have been decorated with literary prizes, in particular the Award. As the mainstream of the literary paradigms that have been prevalent in Thailand since the 1970s until the present day, they have played a crucial role in the dispositions in the selection of literature on agents in the field of Thai literature and the field of the translation of modern Thai literature. However, it is important to point out that the trend of creative literature in Thailand also called for a new set of literary standards that was introduced to Thailand in the aftermath of the Thammasat University massacre of 6th October 1976 (see Chapter Three). The newly-developed literary paradigms that involve creative literary writing and criticism are a negotiation and a fusion between the traditional literary paradigms (traditional cultural capital) adopted from the ruling elites in the early 1900s (see above sections) and the literary paradigms (socialist realist cultural capital)

⁸⁵ According to Chusak (2015a, pp.30-33), three genres of contemporary Thai literature can be identified: the folk or peasant novel (*nawaniyai chaoban*), which usually come in the form of short novellas and are normally romances, or tales of fights and ghosts, the plots of which are uncomplicated; the popular or bestseller novel (*nawaniyai yot-niyom*) often published in serialised forms in women's magazines and normally romances or based on historical events; and *creative* or experimental literature (*nawaniyai sangsan*), a genre referring to complicated and committed literature which normally engages with social reality and people's lives, presented in *creative* form.

inherited from the movement of Literature for Life that was prevalent in Thailand during the 1950s (see Chapters Three and Four) (Chusak, 2015a, p.39). This new set of literary values has been apparently adopted by agents in the Thai literary milieu including the committee of the Award.

The committees of the Award have explicitly stated that, due to the nature of literature, they do not have “absolute or impeccable” literary standards for judging and bestowing the Award and that they merely select the best title out of the five on their short list (Naowarat Pongpaiboon, 1995 as cited in Chusak, 2015a, p.194). Still, the indications of their literary paradigms lie in the commemorating statements of the Award each year, as they are mostly based on and emphasised either aesthetic or moral value in literature. The committee of the Award address the commemorative declaration on the awarded titles each year by either glorifying the selected titles for their richness in linguistic and aesthetic value, excellence and grandeur, and in using words and delicacy and being exemplary in composition (Chusak, 2015a, p.39). Unsurprisingly, these terms of glorifying literature for their aesthetic, linguistic and composition styles have been heavily influenced by the traditional cultural capital created by preceding members of the literary milieu from the early 1900s.

The example can be drawn from the Award's commemorative declarations, i.e. the commemorative statements of the Award's winner in 2009 and 2013,

The author employs an ingeniously sophisticated style of narrative, resulting in the creation of realistic personalities for the characters and vibrant background scenes. He uses a simple, yet powerful style of narration, prompting clear, vivid and beautiful images of the story.

(S.E.A. Write Award Committee, 2009)

The author masterfully presents contrasting views. A first half, 'the Fifth Chamber of the Heart' and a second half, 'Traveling Lore', become parallel stories of cycles of human struggle. He employs a variety of traditional Thai rhythmic and poetic modes, graced by his personal style.

(S.E.A. Write Award Committee, 2013)

Although the latter example is drawn from the statement of Award's winner in poetry category, it is apparent that the contemporary literary doctrines warmly embrace *appropriateness* in representing literary texts from the elite and traditional elements and paradigms. The aesthetic and linguistic paradigms for the glorification of literature have been used by the ruling and upper-class elites in their response to the opposed social values (Ibid.) in their attempts to show and maintain their inborn higher rank in society.

However, as mentioned above, the new set of literary paradigms used by the contemporary Thai literary members, as well as the agents in the field of the translation of modern Thai literature, is not defined by only literary doctrine developed from the ruling elites. It also comprises the *individuality of being human and social values in literature*, which was the main principle for composing literature in the trend of Literature for Life (see also Chapters Three and Four) (Chusak, 2015a, pp.39-40). Given that the contemporary Thai literary paradigms were partly inherited from the middle-class socialist camp, the members in the field of contemporary Thai literature, as well as the agents in the field of the translation of modern Thai literature, also draw close attention to the literary functions of contributing good deeds to society⁸⁶. Such literary functions include the depiction of contemporary Thai society

⁸⁶ This aspect of literary paradigms was developed in response to the elite's literary doctrine. The socially and politically committed literary paradigms or socialist realist cultural capital found in the trend of Thai Literature for Life are characterised by its seriousness of content as opposed to the elite traditions in focusing on the beauty of words and the visual impact of literary works. Nopporn (2009, p.181) indicates that traditional elite literary paradigms regarded serious context as irrelevant or even nonsense. However, the new emerging camp of literary doctrines in the 1950s who rose from an expanding educational system placed the richness in serious content

and their role in arousing and raising awareness of some aspects of society (Ibid., p.40; Nopporn, 2009, p.181).

This can be epitomized again by commemorative statements of the S.E.A. Write Award in 1996 and 2011,

The compilation of short stories, entitled *The Other Land*, compiling eight short stories, reflects human and local cultural problems at individual, family and society's levels. The book offers aspects of naturalist ways of lives sharply and deeply reflecting local thinking, beliefs and values. It also suggests that people can live together although they have different beliefs and ways of life.

(S.E.A. Write Award Committee, 1996)

Morning Sunshine Was Too Hot For Coffee by Chadet Kamchondet is a compilation of short stories which has a forceful intellectual impact. It presents various aspects of human lives in complicated, paradoxical and, if not, non-sense contemporary Thai society. The author successfully presents the clash between reality and virtual reality, between knowledge and belief, and between the Self and Others.

(S.E.A. Write Award Committee, 2011)

The new literary paradigms or the contemporary cultural capital⁸⁷ adopted and adapted by the agents in the domain of contemporary Thai literature, and passed on to the agents in the field of the translation of modern Thai literature, represent a space for negotiation between the old (elite values) and the new (middle-class, socialist values⁸⁸). Although it is a site of compromise between the aesthetic values and social values in contemporary Thai literature, the contemporary Thai mainstream literary paradigm sees the favouritism expressed towards the traditional Thai aesthetic values in literature, or the traditional sense of *appropriateness* of literary works (Chusak, 2015a, p.40). It should be pointed out, however, that the discourse

to the fore in producing Thai literature. To put it differently, the focus on social values as opposed to aesthetic values was how the emerging new literary camp made sacred in modern days (Ibid., p.182).

⁸⁷ This new literary paradigm is what Chusak Pattarakulvanit (2015a, p.39) called the "literary paradigm of liberal bourgeoisie" and what Nopporn Prachakul (2009, p.181) described as "good literary principles for bourgeois values."

⁸⁸ Although in the 1980s, due to the fact that some former leftist student leaders started to question communist ideology, as a result, "1981 marked the year of leftist 'dissillusion/dissolution'" (Chusak, 2014, pp.148-149). However, because the concepts of Literature for Life and "engaged literature" were not entirely rejected, some aspects of such genres of Thai literature still retain them until today (Ibid., p.149), as discussed in Chapter Three.

of *appropriateness* in this contemporary domain of Thai literature has gradually been developed and transformed thanks to globalisation and the encounter with the West. Therefore, the discourse of *appropriateness* found in modern and contemporary Thai literature, especially in translation, also entails the discourse of the Self-representation of Thailand and the Thai regime of images⁸⁹, rather than merely *appropriateness* in a traditional sense (that was proposed in response to the emerging reading public to reconfigure the ruling elites' authoritative power). *Appropriateness* in literary writing in the modern and contemporary sense encompasses the proper usage of Thai language, the richness of the Thai lexicon, and the profoundness of the composition. It also calls for other contributing functions in literature, such as depicting individuality of being human and social reality, as illustrated above. However, these functions of contemporary Thai literature greatly embrace the constructive or positive illustrations of Thai social reality instead of solely depicting social reality in the sense found in the Thai Literature for Life trend. Given the fact that this was the negotiating space between traditional and socialist literary paradigms, contemporary Thai literary doctrines recognise both aesthetic and social values, despite favouring the more traditional sense.

An example of this kind of favouritism towards the traditional sense can be again drawn from the commemorative statement of the Award:

Another method of presentation in this literary work is depicting social reality, such reality is not pleasant to be depicted, however, it does not distress readers, sometime, it even contains a good sense of humour.

(S.E.A. Write Award Committee as cited in Chusak, 2015a, p.40)

⁸⁹ This will be further discussed later in this chapter.

This segment of the commemorative statement suggests that accepted titles, according to the committee of the Award, can depict lives and social reality on the condition that it should not upset, dismay or offend readers (and the committee) (Chusak, 2015a, p.40). This is also stressed by results from the committee from 1982 to 1984 where they found that short-listed literary texts for the Award were all “projecting negative social reality”, and were therefore not constructive to the literary milieu (PEN Thailand, 1991 as cited in Chusak, 2015a, p.41). Moreover, the contemporary Thai literary paradigms, as presented in current commemorative statements of the Awards, lean towards the traditional senses of elite-made Thai literary paradigms where they focus on “good morality” and “polite words and manner of representation (Chusak, 2015a, p.41).”

Agents in the field of modern and contemporary Thai literature are not only intolerant of vulgarity in literature; another form of what they find *inappropriate* in literature is the issue of human sexual activity. In contrast to the ability to explicitly and openly refer to sexually-related ventures in medical and educational texts, in the contemporary Thai literary milieu the issue of sexual activity presented in the form of literature is more sensitive because it does not contribute to “utilitarianism” as it does in the educational and medical forms of texts (Nopporn, 2009, pp.282-283). The sensitivity of sexually-related enterprise in Thai literature caused (Self) prohibition in the selection of words used. That is, although the issues or scenes depicting, or related to, human sexual activity are found *inappropriate* in Thai literature, *good* literature can depict such scenes in alternative ways, be it aesthetic or rhetorical choices of words, similes or metaphors (Ibid., pp.285-286).

Obviously, although this new “literary paradigm for the liberal bourgeoisie (Chusak, 2015a, p.39)” is a negotiating space between the traditional (elites’) values and the socialist literary paradigms, the contemporary Thai literary domain is projecting more towards the traditional sense. This might be because such negative, vulgar and socially exposed elements attached to Thai literature are *vitiating Thai society’s peace and harmony*. Therefore the related members have resorted to the traditional sense of literary paradigms (Nopporn, 2009, p.175) as they were used to shape the emerging reading public in the early 1900s (Thanapol, 2014). However, if one looks closely at the alternative ways adopted and appraised by the agents in field of Thai literature, one can see that the alternatives of those elements found in Thai literature are merely intended to cover what Thai people consider as *inappropriate*. The replacements for negative social depictions and sexually-related scenes by rhetoric lexicons, similes and metaphors are nothing more than to cover up what actually exists in both Thai literature and Thai society. This phenomenon can be described in terms of what Jackson (2004) calls the Thai regime of images.

Appropriateness in Thai literature is a discourse that the majority of agents related to the field rarely question and it therefore goes without saying that the selection of *appropriate* Thai literature is the doxa or what Thai people firmly believe as right way to perform in the field of Thai literature and the Thai social sphere. The doxa, in this case – the *appropriateness* in Thai literature and the selection of it - are products of the firm relationship between agents’ habitus and the field structure. In this instance, according to Bourdieu, what generates these actions and dispositions performed by the agents in the field of Thai literature is their own habitus. Their habitus relates to the self-censorship, self-prohibition and the making of

alternatives to cover *inappropriate* issues and also largely deals with the discourse of Thainess and the Thai regime of images. This habitus of related agents in the field of Thai literature not only generates practices within their field through their actions but, as aforementioned, it also plays a major role in shaping other related ventures of literary fields including the translations of modern Thai literature into other languages and the impact on the reception of literary legitimacy on the readership.

The Impact of the New Literary Paradigms on the Translations

The contemporary cultural capital, or the new literary paradigms⁹⁰, were not only employed by the agents in the field of contemporary Thai literature. Cultural capital is also reflected in the selection of the translation of modern Thai literature from the Award winners' repertoires. Although, up until recently, there are only 15 out of 24 awarded titles⁹¹ in the prose style of writing by the S.E.A. Write Award⁹² translated into other languages, it is apparent that the literary paradigms have been passed on to the agents in the field of the translation of modern Thai literature.⁹³ In this light, despite the relatively small number of pieces of translated literature by S.E.A. Write Award winners, the contemporary literary paradigms attached to

⁹⁰ The new cultural capital has been accepted by the agents in the field of contemporary Thai literature as found in the commemorative statements of the Award.

⁹¹ See Appendix 4. (The Appendix 4 shows 16 titles of translated S.E.A. Write Award winner with one translated poem).

⁹² It should be noted that the S.E.A. Write Award has been presenting its award to three literary genres - the novel, collections of short stories and poetry. Each year they bestow the award based on and limited to their literary genre's theme (i.e. novel, short stories and poetry). This means that in these 36 years of presenting awards from the S.E.A. Write, there have been 12 titles of Thai novels, 12 titles of collections of short stories and 12 titles of poetry.

⁹³ For a further matter, translation agents of modern Thai literature usually recommend the S.E.A Write Award winner of modern Thai literature to be translated into other languages; this can be found in the guidebook *Recommended Thai Literary Books*.

the literature of the Award winner are also inherited by the translation agents through their selection of those awarded titles for translation into other languages. Either consciously or not, by selecting these awarded titles, translation agents who are responsible for the selection of modern Thai literature into other languages, unavoidably accepted the new literary paradigms set up by the field of Thai literature. That is to say, despite their different forms of consecration of literary works, through their reproduction of those values, as in opting for translating, agents in the field of the translation of modern Thai literature spontaneously inherited and reproduced what the agents in the field of Thai literature performed in their field. This suggests that what agents in the field of contemporary Thai literature regard as literarily-authorised, literarily-acceptable or literarily-*appropriate*, is intrinsically embraced by the agents in the field of the translation of modern Thai literature. Therefore, both the guidelines on *appropriately* aesthetic and social values or cultural capital attached to awarded literary texts are passed forward to their prescriptions of the translated versions.

As Bourdieu (1986, pp.243-245) sees it, cultural capital is forwarded to fellow agents in the field through inculcation, be it via past experiences, schooling or being received through the mass media. Given the fact that most of the agents in the field of the translation of modern Thai literature are either closely related to agents in the field or also taking part in the field, cultural capital is passed on from the agents to the field of the translation of modern Thai literature. Thus, as illustrated above, this cultural capital on contemporary literary doctrines of perception and justifications of *appropriate* contemporary Thai literary texts is channelled to members and agents in the field of the translation of modern Thai literature through the processes of inculcation and internalisation of cultural capital. According to Bourdieu, the dominant capital in each field predetermines the field's boundaries, limitations and structure

in relation to habitus of agents in said field (Bourdieu and Wacquant, 1992, pp.98-99). In turn, habitus also directs how capitals in each field are arranged, rearranged, gained and converted (Hanna, 2006, p.65).

The characters of habitus that Bourdieu has observed (see Chapter Two) can be epitomised against the backdrop of habitus of agents in the field of the translation of modern Thai literature. The disposition of agents in the field of the translation of modern Thai literature submitted to the contemporary literary paradigms is also collected and developed through their past experiences. Being closely involved in the field of Thai literature, habitus of agents in the field of the translation of modern Thai literature is naturally and inherently collected through their encounters with both the prevailing practices and the agents of its field of power - the field of Thai literature. To put it differently, owing to the close involvement between these two fields, habitus of agents in the field of the translation of modern Thai literature is gained from the Thai social sphere and, with great significance, from the field of Thai literature, as illustrated in Chapter Three. As a consequence, the habitus of agents in opting for Thai literature that is written and presented with a grandeur of technique, its richness and variety of lexicons and its great functions in the depiction of constructive social reality, is adopted by the agents in the field of the translation of modern Thai literature. Such habitus is the selection of literary texts conforming to cultural capital as the prevailing contemporary literary principles (that are the negotiating a stance between the elites' and socialist values in Thailand.)

The habitus of agents in each field is also arranged through their past experiences of *successful or unsuccessful ventures*. Such successes and failures are related to the selection of modern Thai literature in translation in accordance with their arrangements of capital in

the field. The successful and unsuccessful operations in their past experience in relation to Thai literature are determined by or depend upon the amount and types of capital gained by agents (both in the field of Thai literature and the field of the translation of modern Thai literature). In Chapter Three, I discussed the development of the modern Thai literary field, while in this chapter the development of its main *valued* paradigms is examined. Apparently, in the structure of the field of Thai literature, from the *valued* doctrines in the era of Literature for Life to the *mainstream literary paradigm* in the field of Thai literature, the main valued capital for any related field is not economic capital. Despite the fact that popular literature (วรรณกรรมยอดนิยม; *wannakam yot niyom*) dominates the market in Thailand (Chusak, 2015a, pp.30-31) the main capital in any field related to Thai literature is rather a question of both symbolic capital and social capital. As the new literary paradigms in Thai literature have been valued as a proper way of writing literature in various forms⁹⁴, this makes manifest that the agents in the field of Thai literature put *appropriate* literary paradigms in a higher rank, over other factors of literary production in the field in question. Agents in the field of Thai literature follow the prevailing habitus of other fellow agents in order to gain symbolic and social capital, be it recognition or exchanges of knowledge. Therefore, the successful or unsuccessful ventures in relation to literary practices are directed by the amount of recognition and social exchange from other fellow agents in the field (or even from outside the field). The more recognition they gain from their performances, the more successful they are. The acceptance into the field is what is considered to be a successful venture in the field

⁹⁴ This includes the consecration of literature such as through literary prizes for Thai literature.

of Thai literature as well as the field of the translation of modern Thai literature. In other words, being accepted by fellow agents signifies a successful operation in the Thai literary field. As a consequence, they unavoidably perform in accordance with the mainstream and established literary paradigms to gain symbolic, cultural and social capital. Past experiences of performing successfully in relation to the literary paradigms of the field, which in turn enable acceptance in the field and, opportunity for greater success, mean that more capital is gained. Therefore, the discourse of acceptance and recognition is also deeply ingrained in the dispositions of agents in both the field of Thai literature and the field of the translation of modern Thai literature. In this light, we shall see that the internalisation of habitus of agents in the field of the translation of modern Thai literature from habitus of agents in the field of Thai literature is gained through their past experience of the intense involvement with the agents in the field of Thai literature.

The ingrained dispositions into agents' habitus on the selection of modern Thai literature for translating generates practices and actions and such practices and actions concur with the internalised habitus gained through past experiences. The practices generated by agents' habitus available in the field of the translation of modern Thai literature are obviously unveiled by the existing translations of modern Thai literature into other languages. The habitus of agents in the field of Thai literature and the field of the translation of modern Thai literature has generated literary practices that conform to the prevailing literary paradigms as obviously noticeable in the young adult's novel *The Happiness of Kati* (2006). This novel is perhaps one of the most high-profile literary texts that tangibly conforms to and serves the Thai contemporary paradigms harmoniously. *The Happiness of Kati* (2006) was the 2006

S.E.A. Write Award-winning novel and has already been translated into eight languages: English, French, German, Lao, Catalan, Japanese, Korean and Chinese and distributed in six different countries. Moreover, its English translated version won second place in the John Dryden Translation Competition in 2005 and was selected by The Junior Library Guild in the US in early 2006 (Patama, 2010, p.138). Apart from a firm relationship between the author and the translator of this award-winning novel (see Chapter Three), the reason that it won the Award and has been translated into other languages is because it has shown itself to be sufficiently qualified based on contemporary Thai literary paradigms in several senses. These include the author's delicacy in terms of a simple style of writing and its excellence in depictions of Thai life and Thainess (Ibid., p.139). The plot of this novel captures the life of Kati, an upper-middle class young girl who learns how to deal with the sadness of her mother's incurable illness (Jane, 2006). What is depicted in the story is the poignant life of the girl who copes with her mother's suffering and death in the Thai way of thinking, the sufficient way of living and the Thai way of *happiness* (Ibid.). That is, although the story is sad, it fully contains what agents in the field of Thai literature and the agents in the field of the translation of modern Thai literature regard as *appropriate* according to contemporary Thai literary doctrines.

Again, this youth fiction, as aforementioned, won the S.E.A. Write Award in 2006, the committee praised this youth fiction that,

The Happiness of Kati is a great work of art that was perfectly and magnificently crafted. The book comprehensibly conveys the way of thinking to all readers whether they are from the same cultures or ages or not. The charm of this youth fiction rests on the fact that the plot gradually unfolds from the heroine's perspective with lively and witty narration which led Kati to understand what life is. Readers will gradually delve into touching scenes leading them to be full of bittersweet emotions and the life of Kati.

(S.E.A. Write Award Committee, 2006)

By selecting *The Happiness of Kati* (2006) to be translated into other languages, it is clear that the selectors⁹⁵ of this novel have already been strongly influenced and guided by habitus in selecting Thai literary works in relation to contemporary literary paradigms. Moreover, the selectors, through their habitus, also perform their practices that conform to the habitus they gained from other fellow agents by producing translated versions of the literature that serves such literary paradigms hence making them available in other languages.

Further examples of *appropriate* way in selections of modern Thai literature in translation can be clearly seen in a guidebook for recommending Thai literature published by the OCAC⁹⁶. The Thai literature directory, *Recommended Thai Literary Books* is published by the OCAC to “promote and exchange literary works (Office of Contemporary Art and Culture, 2011, p.3)” (see also Chapter Six). In this book, 100 titles of contemporary Thai literature are listed in five categories, namely those that are “about the activities of member of the royal family, youth and graphic literature, fiction and short stories, poetry, non-fiction and others (Ibid., p.3).”⁹⁷ The listed 100 titles were selected by a group of Thai literati, including the Writers’ Association of Thailand, the Translators and Interpreters’ Association of Thailand (hereafter - TIAT), and PUBAT (Ibid.). This directory offers synopses and concise information in English and Chinese relating to each selected book by the authoritative representatives from each of the above literary-related organisations and institutions. The index is being used to present and guide foreign book rights agents towards prospects for translation of those listed works during OCAC and the members of PUBAT participations in each international

⁹⁵ Jane Vejajiva and Prudence Borthwick, the translator of this novel.

⁹⁶ See Figure 6.1 (in Chapter Six) and Appendix 5.

⁹⁷ See Appendix 5.

Book Fair, be it the Frankfurt Book Fair or the Taiwan Book Fair (Nardnisa and Saengthiwa, 2013; Chonrungsee, 2013)⁹⁸.

The habitus of the translation agents of modern Thai literature, as gained from the field of Thai literature, generates practices in the form of books for recommendation of Thai literature in translation. The directory recommends 30 titles of youth fiction and graphic literature for children. In fact, the OCAC have already commissioned translators and produced six among the 40 titles into English and Chinese; they have translated *Little Garuda* (2002), *The Fang of Fire Tiger* (2001) and or *Butterfly and Flowers* (2000) into English (See also Chapter Four); and had produced Chinese translations of *คุณปู่แว่นตาโต* (*Khun pu waenta to*) or *Grandpa Big Glasses* (2001) by Chamaiporn Saengkrachang, *เด็กหญิงสวนกาแฟ* (*Dekying suan ka-fae*) or *Coffee Orchard Girl* (2003) by May Noinawate and *บันทึกสี่เท้าจากหัวใจผู้ไร่บ้าน* (*Banthuek si thao chak huachai phu rai ban*) or *SEPIA: from the memories of "Sepia"* (2008) by Chonprasert Kintarak. According to the concise information presented for each book, owing to the fact that these titles are examples of youth fiction, they present “goodness” (Office of Contemporary Art and Culture, 2011, p.18), “thought provoking” elements (Ibid., p.20) and “old way of life of northern people” (Ibid., p.16); and it is also apparent that they present positive, uncontroversial and proper values of Thai culture and society.

This can also be obviously seen from Foreword of one of these books:

(For *Coffee Orchard Girl*), the author tells the story with a touching narration. Readers can learn Thai traditional ways of life, interesting aspects of Thailand in the past, including the kindness and thoughtfulness that Thai people offer to one another.

(Atchara, 2004, p.5)

⁹⁸ See List of Interviewees and Conference in Bibliography.

This means that the habitus that the agents related to the selection of titles to be presented in the directory is gained from the field of Thai literature and their habitus generates practices that conform to *habitus* they collected from the related field. This can be seen from the *appropriate* way of selecting the translations of modern and contemporary Thai literature in the directory published by OCAC.

Interestingly, these translated six books have been awarded some of the domestic literary prizes⁹⁹, awards offered by different authoritative bodies from the S.E.A. Write Award. However, they unavoidably share the same literary paradigms – the mainstream Thai contemporary literary paradigms that constitute negotiations between the traditional and socialist literary doctrines - as they all consider *appropriateness* to be the key characteristic of Thai literature.

The directory of the OCAC does not only make clear how habitus of translation agents generates practices in the *existing translations* of modern Thai literature into other languages, but also shows how agents' habitus directs the prospects of translation of modern and contemporary Thai literature in their recommended list of Thai literary texts. Unsurprisingly, the recommended future translations of modern Thai literature are dominated by S.E.A. Write Award winners' titles and other Thai modern classics. Of 37 recommended titles of Thai novels and short stories in the directory, 16 titles have already been given the S.E.A. Write

⁹⁹ For example, เขี้ยวเสือไฟ (*Khiao suea fai*) and ขุนปู่แวนตาโต (*Khun pu waenta to*) were awarded by National Book Development Committee in 1982 and 2001 respectively. ขลุทน้อย (*Khrut noi*) was awarded the Special Nai In Award in 2002, the Seven Book Award and the Ministry of Education book award in 2008.

Award.¹⁰⁰ This emphasises that the habitus of the agents in the field of the translation of modern Thai literature has generated practices that harmoniously conform to the original habitus they gained. The recommendations of S.E.A. Write Award winners for translation makes manifest the fact that member agents in the field of the translation of modern Thai literature conformed to and are subdued by contemporary literary paradigms in the field of Thai literature. The recommendations of S.E.A. Write Award winners for translation also demonstrate that the translation agents of Thai literature are deeply influenced by and embedded into the habitus in their selection of literary texts according to contemporary Thai literary paradigms. Eventually the habitus that they possessed generates practices that are compliant to the habitus they have acquired.

The above sections of this chapter clearly demonstrate that private elements of literary institutions accept the literary paradigms and gain the habitus that generates practices that abide with the literary doctrines of *appropriateness* in Thai literature. Government bodies also embrace the literary paradigms as they deliver an image of the positive and decent aspects of Thai society. The habitus acquired, developed and internalised in agents in both fields of Thai literature and the translation of modern Thai literature has eventually evolved into the convention or the discourse of orthodoxy in these two fields. The habitus possessed by agents keeps generating practices that harmoniously conform to the habitus *per se* and the field structure. Members of the field perceive those practices as being conventional and wish to perform cordially so that they might be accepted into the field and might gain their symbolic

¹⁰⁰ See Appendix 5, it should also be noted that the Appendix 5 also shows the recommended six Thai poems to be translated, five of which (marked with star symbol in Appendix 5) have also been bestowed the S.E.A. Write Award for poetry genre.

and social capital in exchange for their proper performance. They repeatedly generate practices, as a result of which the doxa of the field is constructed. The firm belief that is deeply ingrained in the agents in the field of the translation of modern Thai literature is that, in short, the *appropriateness* in literary works is key in presenting Thai literature internationally, as one of the Thai regimes of images.

Orthodoxy and Heterodoxy in the Field of the Translation of Modern Thai Literature

According to Bourdieu (1977, pp. 167-170), once some of the agents in the field start to be cognisant of the doxic practices and even question or form “opinions” about the conventional practices then the doxa and the doxic practices are placed over the level of languages. As a result there will be two binary poles in the field: orthodoxy and heterodoxy of the field. The awareness of the doxic practices and the opposition can be carried out by any means, i.e. the questioning or even rejection of the conventional practices. Such methods emerge “from competition for legitimacy, and hence from conflict groups claiming to possess it (Ibid., p.168).”

The opposing side of the discourse of orthodoxy has already presented itself in the field of Thai literature and the field of the translation of modern Thai literature. While this orthodoxy constitutes the narration and actions performed by the dominant groups of agents in the field whose methods and practices conform to conventional practices, the orthodoxic agents perform in accordance with the dominant habitus in selecting *appropriate* titles of literary texts. The heterodoxy of the field of Thai literature and the field of the translation of modern Thai literature is the expression generated by the dominated pole in the field. The discourse

of the heterodoxy defies, disobeys or rejects conventional practices and the doxic belief of the field. In the field of Thai literature, it is apparent that the agents from the orthodoxy or the dominant poles in the field follow the contemporary literary paradigms considered to be *appropriateness*. The agents from the unconventional or heterodoxic belief are disobedient to the orthodoxic and conventional practices and may perform the opposite, in terms of the selection of literature that contains vulgarity and pictures of deteriorating social reality.

One of the novels to perfectly and clearly epitomise the heterodoxy of the field is *The White Shadow* (1993) (see also Chapter Two). The narration of this novel is entirely unconventional from the perspective of the Thai literary milieu. Its stream-of-consciousness narrative mode, the adoption of one-paragraph narration, the usage of “free association” in writing, its mockery of sanctity and its explicit vulgar languages have all challenged conventional Thai literary paradigms (Nopporn, 2009, pp.65-66, 68). It was excluded from the literary milieu because it was considered to be obnoxious, controversial and thus *inappropriate*, and was “unaccepted” by the majority of agents in the literary milieu (Ibid., p.210). The author himself also expresses his thought on how this novel is rejected by literary circle that, “many people wanted *The White Shadow* to be quiet” and forgotten (Dan-aran, 2007, p.6). However, it has been translated into other languages, such as French and English by Marcel Barang¹⁰¹, who does not follow the same orthodoxic paradigms of contemporary Thai literature. So, the novel is not forgotten “making many worrying literary people rather concern (Ibid.).”

The liberation of this novel and its translation from tradition shows a certain disobedience to the orthodoxy of the field of the translation of modern Thai literature. In other words, even

¹⁰¹ See Appendices 1 – 3.

though the majority of the agents in the field of the translation of modern Thai literature comply with the dominant contemporary Thai literary doctrines. The heterodoxic agents who oppose the orthodoxic pole of the field emerge to challenge such prevalent literary paradigms. Moreover, it also makes manifest that although the Thai regime of images directs the majority of practices relating to the images of Thailand, some divisions have risen up to contest such a regime.

The Discourse of Thainess and *Appropriateness* in Translated Thai Literature as a Form of the Thai Regime of Images

“Thai literature is *conventionally* considered to be composed of unique local characteristics constituting a distinctive Thai cultural identity (Harrison, 2014a, p.6, emphasis in original).” This perception of literature as “a repository of national values” is emphasised by many Thai literary scholars, including Chetana Nagavajara (Ibid.). The sense of Thai literature as a symbol of national pride and the reproduction of such perceptions, as emphasised by many scholars, have rendered the Thai literary milieu somewhat *sacred*. For generations, owing to such a belief in national pride and to the notion of Thailand having never been colonised, Thai literature, as a product of pride in remaining uncolonised, has remained sacred and untouched by foreigners, including foreign literary scholars (Harrison, 2014a; Smyth, 2000c, p.173; Thongchai, 2014). The isolation of scholarly knowledge, or what Thongchai (2014, p.xvi) called “intellectual protectionism” generated by national pride, has even strengthened the sacredness of the Thai literary domain and Thai literature itself.

The sacredness of Thai literature is emphasised by, and reflected in, practices of the translation of modern Thai literature. Being regarded by the local literary agencies as sacred and pure, Thai literature has served the Thai people not only as an embodiment of national pride but also as a form of Self-representation, or of what Jackson (2004) refers to as the Thai regime of images. The Thai regime of images as a form of Thai Self-representation, including in the form of the translation of modern Thai literature, is “an internally differentiated form of power that exerts systematically different types of policing and control over actions and discourse in the private and public spheres, respectively (Jackson, 2004, p.181).” Through the undertaking of this mode of power, any form of public statements and activities performed in the public domains is both covertly and overtly controlled by both the conductors of such activities themselves and the public sphere. However, similar utterances or actions conducted privately are less monitored (Ibid.). To the Thais, the international sphere is also considered a public sphere, even to the extent that the international sphere might be deemed the ultimate public domain.

Given that the international platform was the greatest public sphere for the Thais, utterances and activities in the international arenas, including the translation of modern Thai literature, are stringently monitored by local agencies. Under this Thai regime of images utterances performed in the international sphere in the form of modern Thai literature in translation are overtly monitored by the general public and members in the field of the translation of modern Thai literature themselves. Such internationally performed practices are also covertly controlled by the habitus at play acquired as a result of inculcation and past experience with translational undertakings of the agents in the field in question. To the Thais and the Thai

translation agents, positive and constructive images of the country can be promoted and enhanced through the translation of modern Thai literature. As a consequence, the *appropriate* modern Thai literature, as a proper Thai image, is offered to the international market. The habitus the agents possess generates *appropriate* practices in the translation of modern Thai literature that assist in promoting the Thai Self positively according to the Thai regime of images and the discourse of Thainess and refrains from the opposite. In this light, *appropriate* modern Thai literature refers to texts containing good, proper and positive images of Thailand and refined aesthetic and linguistic values, as illustrated earlier in this chapter. Conversely, *inappropriate* texts are thus referred to as those composed of bad and negative illustrations of Thailand or a badly structured style of writing or both. Apparently, the sense of *appropriateness* in Thai literature in translation, as the Thai regime of images, is considered to have been integrated into the *appropriate* way of representing Thainess over time and was largely constructed domestically. However, it is not only constructed by domestic literary agents through the contemporary literary paradigms but is also shaped by repercussions of the Contact Zone.

The Representation of the Thai Self shaped by the Contact Zone between Thailand and the West

This thesis, conducted on the sociology of translations of modern Thai literature, has so far demonstrated that the translations of modern Thai literature are considered to be highly representative of the Thai Self. Therefore, under the Thai regime of images, translations of modern Thai literature are monitored by translation agents for their *appropriateness* in terms

of the representation of the Thai Self since the translations will appear in the public sphere. Not only is the sense of *appropriateness* in the representation of the Thai Self in the form of Thai literature a domestically developed regime as illustrated above, but it was also developed under the repercussions of the Contact Zone (from Pratt 1992) between Thailand and the West.

The Imperial era and the encounter between Siam and the West from the second half of the 19th century represent the period in which the Contact Zone took hold. At this stage of the Contact Zone the Siamese/Thai kings, fearful of being colonised during the era of Imperialism, localised certain forms of knowledge from the West, especially in regard to science and technology (see also Chapters One and Four). This localisation was undoubtedly undertaken by local agencies, i.e. by the Siamese elites. The localisation of the forms of knowledge derived from the West came mostly in terms of material and concrete forms, such as advanced technologies and transportation.

The Repercussions of the Contact Zone: Representation of the Others Within

The Contact Zone is defined by Pratt (ibid., p.7) as “social spaces where disparate cultures meet, clash, and grapple with each other, such as colonialism and slavery, or their aftermaths as they are lived out across the globe today.” In this chapter, I develop the idea that the reproduction of the subservient positions of the rural people as promulgated in the form of the translation of modern Thai literature is both the repercussion of the Contact Zone that

exists between Siam/Thailand and the West, and one of the *appropriate* forms of representing the Thai Self – the form of the Thai regime of images.

At the Contact Zone in the period of Imperialism, the Siamese ruling elites were highly aware and seemingly afraid of being looked down upon by Western eyes. Thongchai (2000b, p.529) argues that, the way the Siamese ruling elites reacted was not simply an attempt to fight against being colonised by the West, but was also a struggle to fight against the de-legitimacy of their own powers in the region. For the ruling elites, being colonised meant losing their legitimacy to the coloniser which was acutely unacceptable. Therefore, they tried extremely hard to find any way to confirm their existing superiority. Siamese agencies of that period utilised the derived knowledge and their assumption of being *siwilai* in a number of ways. One of those ways, which was applied to confirm their superiority and legitimacy (apart from attempts to earn recognition from foreign countries), was the way that the elites treated rural country people and jungle people.¹⁰² The depictions of third-world people found in some works of modern Thai literature (see Chapter Four) are borrowed by upper-class agents who aspire to confirm their higher ranks in Thai society. This depicts that the markers of the third-world, or the lower ranks of people in society in the translation of modern Thai literature

¹⁰²The study on the Others Within (Thongchai, 2000a) clearly depicts that the Siamese ruling elites, through their localised assumption of colonialism, attempted to preserve their power and legitimacy by travelling through the wild and unfamiliar lands within Siamese territory itself, in order to confirm their power in the kingdom. When they were travelling in the exotic lands, the ruling elites also observed the local people in those faraway lands and, obviously, put markers on them as “other” from the people in the centre of Siam – characterising them as *chao pa* (jungle people) and *chao bannok* (village people). Thongchai argues that the Siamese ruling elites adopted a project that paralleled the ethnographic constructions used by the colonial West to narrate and preserve their power over their own Others Within. The travelogues recorded and reported by the Siamese elites during their encounters with unfamiliar places clearly depict that they treated *chao pa* and *chao bannok* no differently from the way they (Siam as a whole country) had been treated by the West (Ibid., pp.40-41).

depicting unfortunate lives, are also one of the repercussions from the Contact Zone, as illustrated in Chapter Four.

Although translations of modern Thai literature that depicts rural people as poor, uneducated and foolish portray negative images of Thailand, the original versions of these texts were employed to confirm the power of the ruling elites (which nowadays include the mainstream contemporary Thai literary milieu). Therefore, they are considered to be *appropriate*. By explicitly presenting the lives of rural people as poor and foolish, that ensures and confirms their higher position in the Thai social sphere by placing the others, or what Thongchai (2000a) has called the *Others Within*, on a lower level in the social hierarchy. In other words, such treatment of rural people in Thailand from the urban and ruling classes is prevalent due to the impact from the Contact Zone, and such behaviour towards rural people is considered acceptable and *appropriate*. Despite the unpleasant and negative depictions of rural people that appeared in the 19th and early 20th centuries, they are, nevertheless, considered *appropriate* in the field of the translation of modern Thai literature. It should also be noted that, the Thai Literature for Life that depicted such poverty and foolishness is already equipped with (and substituted its own) aesthetic, moral and compassionate values. Therefore, the agents in the field of Thai literature found it easier to consider these literary works as acceptable and *appropriate*.

Along with the confirmation of the superior hierarchy of the selectors, aesthetic, moral and compassionate values were substituted for negative depictions in socialist realist literature and the work of the Thai Literature for Life movement. Therefore, such literature that projects an image of the inferior lives of Thai people can be accepted and even translated into other

languages in the international sphere. This, again, shows that the translation of this kind of modern Thai literature is nothing but a part of the Thai regime of images. That is, the presentation of the Thai Self could be projected internationally once it had been fully monitored by local agencies. The monitoring elements also include the aesthetic, moral and compassionate values found in the selected literature, regardless of the reproduction of the confirmation of the inferiority of rural people in such literature.

The Repercussions of the Contact Zone: Representations of the Moral Thai Self

Another impact that made itself felt from the Contact Zone during the Imperialist era was the intellectual strategy of bifurcation (Thongchai, 2010). This intellectual strategy adopted by the Thai general public has also been apparent in the manner of the representations of the Thai Self, as well as in the translations of modern Thai literature. This intellectual strategy had been developed either overtly or covertly to deal with the West and the Westerners, *farang*¹⁰³. Thongchai proposes that the strategy of bifurcation is one of the most prevalent discourses in Thai society (Ibid.). The intellectual strategy of bifurcation,

¹⁰³ *Farang* is one of the markers for Thai people to call the Others. Apart from the term *farang*, Thai people have several more terms for differentiating themselves from outsiders. These terms are unofficially used, yet very common and widespread among Thais: *jek* are for the Chinese, *khaek* are for Indians and *yoan* are for the Japanese, to name a few. These terms have some specific connotations in themselves; sometimes the marker implies the sceptical mentality of the Thais towards those labelled targets, and sometimes the titles either slightly or distinctly suggest some insulting and/or humiliating feeling for Thais (especially when they are talking to each other.) However, among these ethnic markers labelled by Thais, one of the titles, *farang*, has been deeply rooted in Thai people's mindset. It has long been influential for the Thais in various respects with some conflicting ambivalences of love-hate feelings (Pattana, 2010).

originating in the mid-nineteenth century, is an epistemological framework for selecting Western knowledge and influence by means of a conceptual bifurcation between the spiritual and the worldly which remains widely used today despite, or because of, its simplicity and imprecision.

(Thongchai, 2010, p.136)

This specific intellectual concept of bifurcation between the material and spiritual is one of the most influential contributing factors in firmly establishing Thai people's mindset towards the *farang*. It is, as a consequence, crucial to the perspective of Thai translation agents to select Thai novels to distribute to the outside places of Thailand due to the complicated love-hate feeling towards the *farang*. This concept of bifurcation divides two separate worlds almost completely in that one is all about the material and the other concerns the spiritual. Being firm believers in Buddhism, Siamese/Thai people have subsequently and unconsciously adopted this kind of intellectual strategy, as it has been rooted, reaffirmed and reconstructed over the time of the Contact Zone with the West (Thongchai, 2010).

Thailand and Thai people consider themselves to be firm believers in Buddhism. However, some Westerners came to Siam with the intention of promoting Christianity (see Chapters Three and Four), and this intellectual strategy initially was a reaction to compromise between the strong points of existing domestic identity – in terms of the spiritual and of morality – and the new appearance of power from the West (Ibid, p.139). The domestic strength of the morality and spirituality of local people in Siam was considered to be aligned with the inner self, which helped establish the identity of the Siamese people; while the outside power related to the scientific advancement and technology (Ibid.). The strategy of bifurcation is a concept that directs the concurrent arrangement of intellectual concepts and the negotiation of them between Siam/Thailand and the West. This framework, as asserted by Thongchai

(2010), is used as self-protection and self-preservation for the local Siamese/Thai people who deal with the West. The bifurcation of spirituality and materiality, found in many types of Thai literature and writings, designates *farang* and their cultures as an outsider, while Thai or Siamese culture is epitomised as the essence of the Self. This intellectual concept of bifurcation is defined with the classification of this discourse as assumed by the Thais in that the first aligns the West or the Other with the worldly/material, outside, decadent and public; while the second aligns the Thai or Self with the spiritual, religious, moral, inside, pure and private. This classification is composed of two different discourses, the first side apparently implying a sense of superficiality, and the second denoting a deep and profound essence of the East (Ibid.).¹⁰⁴

The intellectual strategy of bifurcation between the secularity of West and the spirituality of the Thai Self is still prevalent today and is even emphasised in the manner of the production

¹⁰⁴ In the 1950s, this intellectual strategy of bifurcation between the spirituality of the Thais and the materiality of West was strongly reaffirmed during the appearance of GIs from the United States. In the post-war period of the 1950s, the military governments were extensively financially sponsored by the United States (Anderson, 1985, p.17). Three military dictatorships, led by Field Marshal Plaek Phibunsongkhram, Field Marshal Sarit Thanarat and General Phao Siyanon and other associates received large amounts of financial and military support from the American government at the time, as long as they collaborated with the US government and other American institutions. These collaborations between the various American institutions and Bangkok were for America's operation of the Cold War in the Asian region. The years of Sarit's military dictatorship government, from 1958 – 1963, including the years in which Siam/Thailand was governed by Sarit's successors and associates, Thanom Kittikhachon and Praphas Charusathian (1963 -1973), could be called the "American Era." The impact from America was extremely strong in Thai society, which made the country begin to change in various respects immediately after the arrival of the Americans and American-style infrastructures (Anderson, 1985, p.19). Under the development plans led by the American-backed military dictatorship governments, American and other foreign investors and capitalists were allowed to access Thailand for their investments. In the mid-1960s, another American impact on Thailand came in the form of the appearance of huge amounts of American military in many provinces of Thailand (Ibid., pp.20-23). These military bases and installations, as well as the spread of American servicemen, involved "the penetration of the sleaziest aspects of American civilisation," i.e. the appearance of Thai-American fatherless children, of prostitution among Thai women and of drug usage (Ibid., p.23). Other traditional aspects of Thai culture were also erased, along with the entry of other professions of the Americans – businessmen, missionaries, technocrats, academics and even tourists. Young Thais of the time imitated the things that were impacting upon their surroundings and neglected what the older generations had done (Ibid., p.24).

of modern Thai literature in translation. The representation of the essence of Thainess and Thailand through a channel of the translation of modern Thai literature is to be accomplished by providing *appropriate* Thai literature in translation. In the mixture of home-grown contemporary literary paradigms of *appropriate* literature and the intellectual strategy of bifurcation prompted by the Contact Zone, translations of modern Thai literature, as a form of the Thai regime of images, project positive images of the nation. The good images of Thailand include the simple way of Thai life in many selected works of modern Thai literature such as *The Happiness of Kati* (2006), *Butterfly and Flowers* (2000) and *Little Garuda* (2002), as previously mentioned. In order to promote the aspect of the Thai Self through the channel of the translation of modern Thai literature, translation agents in the field of the translation of modern Thai literature project the essence of being Thai as pure and spiritual according to the discourse of Thainess and the Thai regime of images. This shows that the habitus the agents in the field of the translation of modern Thai literature adopted from the field of Thai literature is also influenced by one of the most prevalent intellectual strategies of dealing with the West in the Thai societal sphere. The habitus of agents generates positions that conform to and are considered acceptable to the fellow agents in the field in question and the Thai social sphere. In this light, the *appropriateness* of Thai literature in translation projected in the form of good morality, positive images of the country and the pureness of the Thai Self is partly a repercussion of the intellectual strategies derived from the Contact Zone between the West and Thailand.

Conclusion

This chapter has scrutinised the discourse of *appropriateness* in representing Thai literature through the channel of the translation of modern Thai literature, the doxic belief that representing the Thai Self through any mode of representation, especially the sacred mode of Thai literature, should be done *appropriately* as a part of the Thai regime of images. Such doxic belief is a product generated by the habitus of agents in the field of the translation of modern Thai literature, agents in the field of Thai literature and the structures of both fields. In this chapter, the cultural capital of contemporary Thai literary paradigms has been examined, revealing that contemporary literary paradigms influence and drive the practices of agents in the field of Thai literature and the field of the translation of modern Thai literature.

This chapter further argues that the *appropriateness* found in the representation of the translation of modern Thai literature is not only influenced by home-grown literary paradigms, but is also a product of the impact of the repercussions of the Contact Zone between Thailand and the West. In short, the traditional cultural capital or the traditional literary paradigms developed by the ruling elites' in the early 1900s has been employed by the contemporary Thai literary milieu including the agents in the field of the translation of modern Thai literature. Such literary paradigms have been developed over time and have been combined with the literary values derived from the Literature for Life movement or the socialist realist cultural capital, as a result of which, the contemporary Thai literary paradigms then emerged. Such contemporary Thai literary paradigms have been integrated with the discourses derived as repercussions of the Contact Zone, that created discourse of the Thai regime of images, eventually prompted the discourse of *appropriateness*. The discourse of

the Thai regime of images, resulted from the Contact Zone, functions to dictate the habitus of the agents in the field and the doxic practices of the agents in the Thai literary milieu and the agents in the field of the translation of modern Thai literature are hence directed to choose the *appropriate* kinds of Thai literature to translate into other languages.

CHAPTER SIX: POWER RELATIONS IN THE FIELD OF THE TRANSLATION OF MODERN THAI LITERATURE

Introduction

The relationship between the field of Thai literature and the field of the translation of modern Thai literature have already been established and discussed in depth in preceding chapters. In Chapter Five in particular, I examine the doxa, discourses of orthodoxy, heterodoxy and habitus of agents in the field of the translation of modern Thai literature. In this chapter, a further examination of the doxic practices and the habitus of related translation agents in the field in question is provided. In particular, this chapter explores in depth each of the practices performed in the field of the translation of modern Thai literature at level of the agents. The chapter therefore analyses practices performed by agents in order to preserve their position in the field of the translation of modern Thai literature. To be more specific, the chapter seeks to review the field of the translation of modern Thai literature in terms of its agents' power relations as well as relationships between all the agents situated in such a field. Through this chapter's sociological focus, it will reveal that only some agents perform their practices by adhering to the established paradigms in the field of the translation of modern Thai literature. Conversely, translated products from other groups of agents point to some absence of correspondence by the contemporary Thai literary paradigms. Nevertheless, the heterodoxic practices from unconventional agents are *compromised* and *normalised* by the preservation strategies of the orthodoxic or conventional agents. Such established contemporary Thai literary paradigms in question have placed the discourse of the *appropriateness* of Thai literature to the fore, be it in terms of a good command of lexicons, the depiction of Thai

lives, good morality and the proper representation of Thainess (see Chapter Five). By using terms proposed by Bourdieu (1977), I define the way in which the agents who follow such contemporary Thai literary paradigms are leaning towards the discourse of orthodoxy of the field of the translation of modern Thai literature. The other group of agents, who do not give their consent to such paradigms, are employing the discourse of heterodoxy in the said field in question. This chapter, then, seeks to unveil each of the performances submitted by agents in dominant and dominated positions in the field. Moreover, the chapter emphasises that the contemporary Thai literary paradigms of *appropriateness*, or the doxa of translated modern Thai literature, come into play in practices performed in order to maintain their position by all the agents in the field of the translation of modern Thai literature.

This chapter begins its examination of the positions in the field of the translation of modern Thai literature with an exploration of the power relations of dominant and dominated positions available in the given field. It will also analyse the interrelationship between agents in the field against the backdrop of *phuak* (พวก - a Thai term meaning group) in the field of Thai literature, as well as the field of the translation of modern Thai literature. It will then discuss in detail the practices and contributions performed in order to preserve their (dominant) position by each group of agents in the field of the translation of modern Thai literature. In the section that follows, in order to depict clearer ideas with regard to key contributors and practitioners of the field in question, the agents in the field of the translation of modern Thai literature will be introduced.

The Translation Agents in the Field of the Translation of Modern Thai Literature

As concisely introduced in the opening chapter of this thesis, one piece of terminology has been used throughout the thesis for naming a certain group of people and that term is *translation agents*. For the purposes of this thesis, translation agents refer the people who either directly or indirectly commit themselves to processes of the production and circulation of translated Thai literary products in the field of the translation of modern Thai literature. By using the term *directly committing to the field*, I mean that such agents, related people's contributions, parts of their works, or contributions are dealing directly with the production and/or the circulation of modern Thai literature in translation, i.e. publishers, translators, editors, literary agents or direct financial supporters. The work and contributions of the translation agents, obviously, directly prompts the production of modern Thai literature in translation.

For example, translators carry out the translation, or even choose a work to translate, by themselves; the editor or a team of editors might have higher authority than the translators in choosing a literary work to translate; certain teams in a publishing house might have even higher prioritisation in selecting work to be translated and, even more importantly, to be circulated. Furthermore, literary agents sell the copyright of the work before it is transferred to other publishing houses in other countries. Obviously, all their contributions to the field openly concern the production and circulation of the literary work to some extent.

It should be noted that this thesis uses the terms translation agents and literary agents differently. While the term, translation agents, refers to all those people whose work or parts of work deal with the translation of modern Thai literature (which obviously encompasses

the literary agents), in this case, the literary agents, mean a body of people or a company whose main work is to sell and buy the copyrights of books to and from foreign publishing houses.

Apart from the directly committed agents or direct translation agents in the field of the translation of modern Thai literature, the indirectly manipulative agents in the given field also steer the mechanism of said field to some degree. By *supporting translation agents*, the terminology of *translation agents* covers the people whose work or parts of work indirectly steer the production and circulation of modern Thai literature in translation. It might be particularly vague to measure and set up a degree or standard of involvement in the circulation and production of modern Thai literature in translation to determine which agents are the direct ones while others are only indirectly involved. However, by using the degree of involvement in the production and circulation of modern Thai literature in translation, it means that the indirect agents' works are not visibly and openly associated with the given field; however, their contributions to the field are, to a great extent, driving the mechanism of the production to a degree. These indirect translation agents include related organisations and institutions such as the PEN International Thailand branch (PEN Thailand), PUBAT, the TIAT, and the OCAC. Their contributions to the field are not directly linked to the production and circulation of this type of cultural goods, but nonetheless, their actions assist the processes of production and circulation in running smoothly and also help construct and enhance the structures of the field of the translation of modern Thai literature.¹⁰⁵

¹⁰⁵ To illustrate this point, the PEN Thailand, with financial support from the private sector, (the Jim Thompson Foundation), once launched a project for the translation of modern Thai short stories, which appeared in an anthological form. PUBAT work as the principal organisers of Thailand's annual book fairs which contribute to

In the section that follows, the power relations that pertain between each position situated within the field of the translation of modern Thai literature is analysed against the backdrop of the term *phuak* in relation to the field of Thai literature. The relationship between translation agents in the field in question is also scrutinised in this chapter against the backdrop of the power of the orthodoxy and autonomy of the field of the translation of modern Thai literature. According to Bourdieu, fields are realms of positions, each position being related to one another in a hierarchised manner (Bourdieu and Wacquant, 1992, p.97). The relationship between the dominant and the dominated positions in the field of translation is scrutinised in this chapter with assisting sociological tools developed by Bourdieu.

Positions in the Field of the Translation of Modern Thai Literature

Viewing Bourdieu's notion of field, as structured by relation between positions and a site for struggle of all positions, against the backdrop of the field of the translation of modern Thai literature, as already mentioned in Chapter Two, available positions for agents to take can vary. In terms of the selection processes for potential translations of modern Thai literature, positions available in the field in question can be taken by both individuals and institutional agents. According to Bourdieu's notion of positions in the field and Hanna's methods of position (see also Chapter Two), positions available for translation agents, either for individuals or institutional agents include positions of agents who produce translations with

higher sale rates of books in the country (books of every kind, published in Thai, foreign languages, as well as translations). TIAT organise some events and training in translational practices, both from Thai into other languages and from foreign languages into Thai. As we shall see, works of these agencies are not directly and openly related to the production and circulation of modern Thai literature in translation; however, without their contributions, the circulation and production of the translation of modern Thai literature might not operate so smoothly and their participations contribute greatly to the power relation in the field.

influence on economic purposes or economic capital; positions of agents who produce translations for fame or symbolic capital; positions of agents who produce translations for educational purposes; positions of agents who produce translations under influence from authorities; positions of agents who conform to conventional practices (dominant agents who lean towards orthodoxy of the field); positions of agents who reject conforming to orthodox (conventional) practices and seek other alternatives (dominated agents who lean towards heterodoxy of the field); and other related positions that can be occupied in this field of the translation of modern Thai literature.

According to Bourdieu (1996, p.223), the boundaries of the field are drawn by the struggle between the two poles situated within the field - the autonomous and heteronomous poles (see also Chapter Two). However, due to the hierarchised structure of the field, fields are also sites of struggle for higher positions among dominant and dominated positions in the field. According to Bourdieu (1993b, p.73), while the discourse of orthodoxy is employed by agents of the dominant positions in the field, the discourse of heterodoxy is adopted by the agents in the dominated positions in the field. In order to maintain their (higher) positions in the field, the agents of the discourse of orthodoxy exercise various methods to (re)organise and (re)normalise the structure of the field. Such methods are termed by Bourdieu as “conservation strategies” (Ibid.). On the other hand, the heterodoxic agents adopt other methods, or what Bourdieu coins as “subversion strategies”, in their attempt to challenge the agents in dominant positions (Ibid.).

Therefore, fields are sites of struggle between members in pursuit of higher positions in the field. Admittedly, in the field of the translation of modern Thai literature there are various positions available for agents to take. However, the strength of the discourse of orthodoxy in the field and the conservation strategies deployed by orthodoxic agents have created two prominent positions: the dominant and dominated positions. In the field of the translation of modern Thai literature, the power of the orthodoxic or dominant agents has been preserved and allocated by various approaches. The agents of the dominant position in the field have utilised various conservation strategies to (re)organise and (re)normalise the practices of all related agents as well as the structure of the field. In the sections that follow, I examine how power relations between dominant agents are asserted and maintained.

Power Relations in the Field of the Translation of Modern Thai Literature

In the field of the translation of modern Thai literature, the power of the dominant agents is maintained by various methods. One of the approaches to preserve their power is carried out by the gathering of related agents in the field or by creating a community of agents with mutual expertise. The tradition of literary communities and communities of writers has been commonly found in many generations within the Thai literary milieu. Among the communities of writers and literary producers that have been created in Thailand was one established by Kulap Saipradit (pseud. Siburapha)'s Gentlemen group (see also Chapter Three). In addition to the Gentlemen group founded by Kulap, the decade of the 1960s saw a loose formation of two of the most influential literary associations in Thailand, the Crescent Moon

and the Young and the Beautiful (see also Chapter Three) (Anderson, 2010, pp.24-25; Sathian, 1982, pp.391-396). A more recently formed literary group is the *Nakhon Group*. Consisting of authors from the south of Thailand such as Phaitun Thanya and Chamlong Fangchonlachit, the members of this group centre their production on magical realism. The formation of this literary group intended to offer “an alternative to the overused genre of realism” which has been significantly prevalent in Thailand since the 1950s (Suradech, 2009, p.52). These aforementioned literary groups are considered as representing a cooperation and association between authors and the producers of literature. The power distribution in these groups is relatively equally allocated, despite there being leaders or founders in each group, and all members in these aforementioned groups collaborated/collaborate equally. In other words, relationships between the members were/are dispensed rather evenly.

In Thai, a literary group is known as a literary *phuak*, and a *phuak* is run according to both the professional and personal bonds between the (leaders and) members of the *phuak*. However, in some of the Thai literary *phuak*, leaders established unique bonds between themselves and their members. In one case, M.L. Boonlua Debyasuvarn, who was committed to the teaching profession, was considered to be the leader of her *phuak* where the members encompassed a number of her own disciples. Through their teacher-disciple bond, Boonlua and the members worked even more closely and personally in a way that even strengthened Boonlua's power of governance in the group (Phillips, 1987, pp.41-42). The other Thai literary *phuak* that was operated visibly by a bond between the leaders and members was M.R. Kukrit Pramoj's *phuak*. With his leadership in running the Siam Rath daily newspaper and other publications, Kukrit had established an employer-employee bond between himself and the

members of his *phuak*, and this bond was developed through their professional links in the workplace. Many of the members of Kukrit's *phuak* were welcomed after newly graduating from college or university, and he also allowed those who were recruited to experiment with their style. The income for their literary pursuits was relatively high and, as such, feeling grateful to their employer, Kukrit's employees or members of his literary community established a good relationship and eventually strong loyalty towards him (Ibid., pp.42-43).

It is apparent that good relationships between members of any field related to Thai literature are essential in the realm of Thai literature. Some of those literary communities developed an evenly distributed relationship and power between their members, while some other groups were operated through the (obscure) power assertion of the leaders. By the same token, in the field of the translation of modern Thai literature, the emerging association of agents in the field were gradually formed. Parallel to the assertion of power of the leaders in some Thai literary *phuak*, the dominant pole of agents or orthodox agents in the field of the translation of modern Thai literature also asserted their dominance.

In the field of the translation of modern Thai literature, the idea of the *community of producers* was also welcomed by agents in the field in question. Such a concept of a community of producers was embraced by agents in the field of the translation of modern Thai literature on both of the aspects established in the Thai literary field: namely, one aspect being the distribution of power among agents in the field, and the other being the maintenance of good relationships among members in the field. Similar to the distribution of power among the communities of writers in the field of Thai literature, maintaining good relationships

between members of the groups was one of the strategies in preserving and exercising power in the hands of other members in the field of the translation of modern Thai literature.

Although agents in the field of the translation of modern Thai literature embrace the ideas of a community of producers of works of art from the field of Thai literature, such an idea existing in the field of the translation of modern Thai literature is different from the original idea in the field of Thai literature. Such differences include the fact that in the field of the translation of modern Thai literature, despite having a governmental office responsible for the translation work, the obvious leaders of the community do not officially exist. Accordingly, the non-existence of apparent leaders of the community of the producers of translated works of Thai literature brings about a different manner of power distribution among agents. As a consequence, the distribution of power among agents in the field is subtler, as there is neither leader nor follower. Instead, in the field of the translation of modern Thai literature, there exist both the dominant and dominated positions of agents.

As a substitution for the assertion of power of one body of leaders in the community of producers in the field of the translation of modern Thai literature, power is instead distributed to the dominant agents or the agents who follow the discourse of orthodoxy of the field. Such power in the field is maintained and preserved by several practices and such practices for maintaining the power of dominant agents (or preservation strategies) are performed according to their habitus in order to exhibit their doxa as well as to strengthen their dominant position in the field. The doxa in the field of the translation of modern Thai literature being the selection of *appropriate* modern Thai literature (see also Chapter Five) is preserved by dominant or orthodoxic agents, yet challenged by dominated or heterodoxic agents. The

preservation strategies of dominant agents in the field of the translation of modern Thai literature are performed through the production of orthodoxic selections of modern Thai literature; the enlistment of an *honourable* committee; the normalisation of *appropriate* translation prospects; and the recuperation of the heterodoxic activities.

The production of the *appropriate* translation of modern Thai literature is the first strategy in preserving the dominant position in the field. The production of the accepted literature makes the practice uncontroversial in the field, and such practice prompts recognition and acceptance from fellow agents. In this light, the agents who conform to the production of the orthodoxic beliefs are able to harmoniously preserve their higher position. This preservation strategy is widely reflected among dispositions of publishers in dominant positions in the field, and such practices have been illustrated in previous chapters and are further outlined later in this chapter.

The appointment of an *honourable* committee to select or refine literary works is commonly accepted in the field of Thai literature, such as the *Wannakhadi samoson* and in the selection of S.E.A. Write Award and other committees for literary awards in the country (see also Chapter Five)¹⁰⁶. The honourable committee acting as the judges of literary awards in the field of Thai literature is normally composed of literary academics or university lecturers (Phillips, 1987, p.51). By participating in literary awards, with their high-profile academic

¹⁰⁶ Another appointment of the formation of a committee to refine or reproduce literary works in the Thai literary circle was performed by the royal court during the reign of King Rama I, where the king assigned literary scholars and poets to establish a committee later known as *krom alak*. The committee was shaped specially to “recreate literary works for the new capital (Manas, 1991, p.41).” Another example includes the committee of *borankhadi samosorn* founded in 1907 where the members were appointed “to select and give approval to suitable texts (Ibid., p.43).”

qualifications, literary scholars sanctify the awards and their own participation in the process. It should be pointed out that the traditions of appointing the judges for literary awards in Thailand have related to well regarded literary figures since the start of the S.E.A Write Award, i.e. literary editors and academics (Noraniti, 1982). The recruitment of a “knowledgeable committee” was one of the most important elements in consecrating literary awards, especially the S.E.A. Write Award (Manoch, 2009, pp.29-30). Similarly, in the field of the translation of modern Thai literature, the employment of an honourable committee plays a great role in the selection process of the translation of modern Thai literature. By the same token, the exploitation of knowledgeable or honourable committees assists dominant agents, or the agents who conform to the discourse of orthodoxy of the field, to preserve and legitimise their powers in the field of the translation of modern Thai literature. The honourable committees are undoubtedly selected from the bodies of agents positioned in the field of Thai literature due to the connections between fields. As a result, the idea of selecting *appropriate* modern Thai literature according to contemporary Thai literary paradigms is embraced in the field of the translation of modern Thai literature through the employment of the honourable committee from the field of Thai literature.

This can be obviously seen from the appointment of the selectors of title in the guidebook, which its foreword states that, “the selection was carried out by a panel of experts from pertinent offices” that include the Writers’ Association of Thailand, TIAT and PUBAT (Office of Contemporary Art and Culture, 2011, p.3). The further examples of appointments of honourable committee can be drawn from the S.E.A Write Awards (Noraniti, 1982), other domestic literary awards and Chommanard literary prize. The phenomenon of the recruitment

of honourable and knowledgeable committees in the field of the translation of modern Thai literature does not only demonstrate the preservation of the dominance of orthodoxic agents but also manifests the reproduction of practices and literary paradigms from the field of Thai literature in the field of the translation of modern Thai literature through agents' habitus.

Since honourable committees are also appointed by the governmental office of OCAC, and it might be argued that such recruitment also constitutes an assertion of power by that governmental body. This seems to hold true in one sense, although the power is still hierarchically distributed in the hands of related members of the field, and not under the absolute control of the governmental office. To put it differently, the governmental office may have some control over translation productions, but such an office is deemed merely to be the mediator of power in the field in question or merely the leader in theory. By bestowing power to the honourable committee to select *appropriate* titles of modern Thai literature the governmental office allows the honourable committee to preserve their power in said field.

The unification or community of translation agents, together with the enlistment of the honourable committee in the field of the translation of modern Thai literature, facilitates the agents of the discourse of the orthodoxy to *normalise* the paradigms or guidelines for the selection of the translation of modern Thai literature. The paradigms in the selection of modern Thai literature are developed based on the contemporary Thai literary paradigms to select *appropriate* Thai literature for translation. Such paradigms, embraced by the field of Thai literature, have already been prevalent and of use by many translation agents in the field. Owing to the strength of the alliance of agents in the field of the translation of modern Thai literature, such paradigms are being normalised in a substantial form by the production of the

guidebook of *Recommended Thai Literary Books* by OCAC, *Prakot* Magazines¹⁰⁷ and conferences on translational practices. Admittedly, the guidebook and magazines were published and distributed by a governmental office. However, as aforementioned, the said governmental office drew on the expertise and sacredness of the knowledgeable committee. The guidebook is published and disseminated at international book fairs (see also Chapter Five). This gesture of the normalisation of the paradigm suggests that the agents of orthodoxy in the field of the translation of modern Thai literature aim at preserving and strengthening their established paradigms in selecting *appropriate* modern Thai literature to translate. These issues will be further discussed later in this chapter.

The practices of the normalisation of paradigms for translation and the recruitment of an honourable committee have not only strengthened the power of the agents of orthodoxy in the field, but both practices have also brought about another strategy for the preservation of their dominant positions in the field, and that is the process of *recuperation*. The process of recuperation was also employed in the field of Thai literature in order to reorganise unorthodox practices (Nopporn, 2009, p.209). This process includes the act of bestowing awards for controversial-but-popular titles in order to justify their merit to the field of Thai literature and to retain control over the authors of such work (Ibid.). In other words, the act of bestowing awards from dominant agents to dominated agents is intended to act as a supervision of the unorthodox or dominated members in the field. Therefore, this act is

¹⁰⁷ See Figures 6.1 – 6.3.

deemed to be a process of recuperation.¹⁰⁸ In the field of the translation of modern Thai literature, the practice of recuperation is also adopted by agents of orthodoxic discourse in order to recruit and reorganise the field of the translation of modern Thai literature. One of the heterodoxic (unorthodox) or dominated agents in the field is also recruited back by the agents of the orthodoxic discourse in the field in question. Marcel Barang had been working completely freely in the field of the translation of modern Thai literature before he was recruited by OCAC to be a “translator advisor” (Barang, 2012). Barang chose some of the unconventional works of Thai literature, including *The White Shadow* (1993), to translate into English and French. As mentioned in Chapter Five, *The White Shadow* (1993) was regarded as “unacceptable” by agents in the Thai literary realm (Nopporn, 2009, p.210). It should also be noted that, although Barang is still working on his own without the supervision of the OCAC, some other areas of his work have already been governed by agents of orthodoxic discourse. The recruitment of Barang as a “translator advisor” might demonstrate that the agents of dominant positions (that includes the OCAC) attempt to assert their power and preserve their dominant position in the field by recruiting dominated agents back into the field through the practice of recuperation. This shows that in order to subtly maintain their higher position and rearrange the field, the agents of the orthodoxic discourse were even prepared to accept agents of the heterodoxic discourse.

¹⁰⁸ Examples of *recuperation* in the field of Thai literature include the award granted to Sa-neh Sangsuk in 2014 for his collection of short stories อสรพิษและเรื่องอื่น ๆ (*A-sorapit lae rueang uenuen*) or *Venom and Other Stories*, although his work (including the awarded title) had been deemed as “unacceptable” in the field of Thai literature (Nopporn, 2009, p.210).

Despite covertly establishing certain paradigms, the appointment of these paradigms through the act of normalisation allows the orthodoxic agents to strengthen their power in the field of the translation of modern Thai literature. Their normalisation, or the preservation strategies in Bourdieu's sense, is also performed as, and is prompted by a sense of self-censorship. The censorship of the representation of the Thai Self through the translational practices limits the knowledge of Thai society to foreigners' perceptions to a certain degree within the discourse of *appropriateness* in accordance to the Thai regime of images. The ready-made knowledge of the Thai Self has been screened by the anxiety of the dominant agents in the field of the translation of modern Thai literature by their practices of normalisation of paradigms incurred by self-censorship. The anxiety of dominant translation agents in the field, in turn prompted self-censorship in the form of normalisation of paradigms in the selection of the translation of modern Thai literature. Thus, the representations of the Thai Self are only authorised and available in relation to *appropriate* Thai images. In this light, the dominant agents assert their power through their practices of normalisation of paradigms in the field to create a body of knowledge of Thailand in the fashion of translation of modern Thai literature. Seen against this backdrop, the power of the orthodoxic agents allows such agents to control or even "constrain and suppress knowledge (Turton, 1991, p.2)." The knowledge of Thailand, as presented to foreigners, was already screened or even self-censored through the exercise of power by orthodoxic agents in the field of the translation of modern Thai literature.

In the field of the translation of Thai literature, the OCAC is merely a mediator among related agents in the field; the office is not the formal leader in the field. Instead, the field of the translation of modern Thai literature comprises dominant and dominated positions of agents.

These agents in the field of the translation of modern Thai literature perform their duties according to the conventional practices in the field in the hope of higher positions in that field, such as becoming widely known and accepted as members of an honourable committee of related organisations. Within the dominant positions of agents, the positions of agents are also hierarchically structured. In this sense, the agents in the dominant positions perform their struggle in order to gain symbolic capital (see also Chapter Five), and gaining symbolic capital in the field of the translation of modern Thai literature betokens a higher position in the field. The strategies of power maintenance in the field by agents of discourse of orthodoxy, as abovementioned, are performed to strengthen and preserve their higher position and power in the field in question. As we shall see, there is a limited number of agents in dominated positions in the field. There is only one obvious agent of heterodoxic belief, and such a lack of heterodoxic agents is prompted by the strength of the Thai regime of images, the doxa in the field and the continuous struggle of dominant agents in the preservation strategies. As a consequence, almost all members in the field have already been inducted into the realm of the discourse of orthodoxy.

Positions and power relations among translation agents in the field of the translation of modern Thai literature have been deliberately examined at macro levels. The previous sections make manifest the power relations among translation of the discourses of orthodoxy and heterodoxy, and the approaches for the preservation of the dominant positions performed by agents of the orthodoxic belief have been reviewed. In the sections that follow, I further examine the contributions and struggles made by each translation agent in the field of the translation of modern Thai literature.

The Contributions and Commitment of Translation Agents in the Field of the Translation of Modern Thai Literature

This thesis classifies the translation agents - both Thai translation agents and foreign translation agents into two main categories: that of individual agents; and that of agents in groups or institutional agents.

Individual Translation Agents

The individual agents in the field are mostly independent translators and most of the people classified as this type of agent personally chose their translated titles.¹⁰⁹ A further classification of the individual translation agents of modern Thai literature in the field can also be viewed according to the capital they are seeking. For this type of agent, the capital they are seeking might be more than only the economic value or capital for exchanging between their work of translation and its monetary value. On the understanding that some translational practices were carried out for academic purposes, such practices performed by this type of agent are submitted to cultural capital in its institutionalised form, i.e. academic degrees and titles, according to Bourdieu (1986). Apart from making a decision about what to translate, the other main contribution by these groups of individual translation agents in the field of the translation of modern Thai literature is to produce translations of modern Thai

¹⁰⁹ Some of these independently working translators have authority to choose works of modern Thai literature to translate themselves, while some other individual agents are allocated work by other kinds of agent, such as editors. On the one hand, the agents who personally choose modern Thai literary pieces themselves usually follow their own specific criteria and *struggle* for their longed-for capital. Even if they claim that their criteria for choosing the modern Thai literary pieces are derived from their personal perspectives and preferences, their criteria might still have been guided by the existing values and standards set by other translation agents such as Thai literati. Without their realisation, this type of independent translation agent might have derived the established values that have long been inscribed into the deep structure of the field of modern Thai literary works in translation. On the other hand, the agents who are influenced by, driven and assigned to decipher literary works from other types of agent are unarguably driven by other kinds of agents.

literature for the publishers. Individual translators are therefore crucial to the field of the translation of modern Thai literature.

Admittedly, there is a limited number of individual translation agents who commit themselves to making translations of modern Thai literature. Some individual translators might have only a few works of translation of modern Thai literature, and such a small number of translations produced by them have only a slight impact on the structure of the field. As a consequence, this thesis will analyse the individual translation agents who have committed themselves in the field as they have a greater potential to produce more impact than the causal or temporary ones. The individual translation agents which contribute translation to the field of the translation of modern Thai literature include Marcel Barang, David Smyth and Susan Kepner.

It is quite noticeable that most of the influential individual translation agents (which are all foreigners) share the same characteristics in their practice of selecting and translating modern Thai literature in translation. One of the most common characteristics of contributions from foreign translators is the selection of titles with the themes of political and social issues in Thailand over a certain period. The common modern Thai novels selected by this group of translation agents demonstrate that these translation agents choose their novels for further educational proposes. The most selected themes, political and social issues in Thailand, depict some of the values and mind-sets that have been rooted in the individual foreign translation agents (see Chapters Three and Four).

Such common practices of choosing the literature of modern Thai classics containing political and social themes to translate can be found in most of the translated work of the individual translators. The modern Thai classics that were largely selected for translation into other languages were chosen by David Smyth, Susan Kepner and Marcel Barang. These modern classics¹¹⁰ share a chronologic characteristic in that they were originally written between the 1930s and 1980s. Due to the heated socio-political situation between those years, many literary pieces were written during that time, and this literature, to some extent, reflects the political and social elements of Thai society (see also Chapter Three). As a consequence, one of the reasons for the selection for translation of these classics was in order to enable a richer study of Thai politics and society. In other words, foreigners whose interest was in Thailand could study the country through the literary channel of translated modern Thai literature (see also Chapter Four).

In the Introduction to the English version of *Behind the Painting and Other Stories* (1937), Smyth (2000a, p.7) points out that the short stories included in the book were written by Sriburapha who “set out to fire the reader with anger and indignation at social and political injustice.” In this light, the book, therefore, provides the political and social scenarios of Thailand during the 1930s. Furthermore, in the Preface of *The Sergeant's Garland and Other Stories* (1998), Smyth and Manas (1998, p.xvii) state that the committed literature and writers in Thailand were gradually being accepted and also gaining “an international audience

¹¹⁰ Examples include Smyth's translation of Siburapha's ข้างหลังภาพ (*Khang lang phap*) or *Behind the Painting*; Barang's translation of Seni Saowaphong's ปีศาจ (*Pisat*) or *Ghosts/Demons* and Kepner's translation of จดหมายจากเมืองไทย (*Chotmai chak mueang thai*) or *Letters from Thailand*.

through a growing number of English translations.” This even confirms the interests of translation agents towards socially and politically themed Thai literature.

The initial selection of modern Thai classics by individual translation agents has established paradigms for further selections for the translation of modern Thai literature. In this sense, such repetitive practices in selecting particular modern Thai classics are viewed by successive translation agents as an *appropriate* model for further translation projects (see also Chapters Three, Four and Five). Besides, the contemporary Thai literary paradigms of *appropriate* contemporary Thai literary work have also highlighted the legitimacy of the selection of modern Thai classics containing social and political issues (see Chapter Five). The modern Thai classics with political and social themes are deemed as being *appropriate* exemplars for translating into other languages. Thus, the disposition of choosing *appropriate* exemplars is inscribed into translation agents’ habitus. Consequently, the practice of choosing modern Thai classics for translation has also become the doxa of the field of the translation of modern Thai literature. From this end of the spectrum, most of the individual translation agents’ work might be deemed as ones of an orthodoxic discourse, as they seemingly perform their practices in accordance to the doxa in the field of the translation of modern Thai literature in choosing *appropriate* modern Thai literature to translate.

Orthodoxy in the field of the translation of modern Thai literature signifies the selection of *appropriate* modern Thai literature. However, the *appropriateness* in selection of modern Thai literature encompasses both the sense of critical themes and the sense of the Thai regime of images. Viewed from the individual foreign translation agents’ practices, although some selected titles project good Thai images, the projections of images of Thailand might not be

of concern to foreign translation agents. This can be seen from some selections made by this group of translation agents. Susan Kepner explains her selections of stories in *The Lioness in Bloom: Modern Thai Fiction about Women* (1996) as follows:

Therefore, I have sought not only selections that explore the darker side of Thai society, including problems that affect women in particular (such as domestic abuse), but also selections that realistically portray contented people.

(Kepner, 1996, p.xi)

Understanding that many of the works were produced for academic purposes and for understanding Thailand more clearly, the real images of Thailand are of more importance than the good projections of images of Thailand. In this light, even though some practices and products from the individual translation agents can be considered to be of an orthodoxic discourse, their intentions for translating might not be perfectly aligned with the orthodoxy in the other sense of good and *appropriate* Thai images. In other words, even though the translated products of these translation agents are considered to be *appropriate* selections of modern Thai literature, and their decisions in choosing these modern Thai classics are deemed as being *appropriate*, yet, owing to the fact that they are not endowed with the doxic belief to select *appropriate* books in order to represent *appropriate* images of Thailand, this type of agent therefore might be considered to be one of semi-orthodoxic discourse.

The fact that good projections of images of Thailand are of less concern to some translation agents can also be illustrated by some of the translational practices of Marcel Barang. As aforementioned in Chapters Four and Five, a major contribution to modern Thai literature in translation has been made by Marcel Barang. Having self-proclaimed himself “the only professional literary translator from Thai novels (Barang, 2012)”, Barang can therefore be

considered more of a full-time translator of modern Thai literary work into English and French than other translators who also perform their practices in other fields. He has produced a large amount of modern Thai literary texts in translation in both published and online form and his translated work includes modern Thai classics and contemporary Thai literature.¹¹¹

While some selections for translation by Barang are modern Thai classics, other productions of translation of modern Thai literature selected by him reflect the opposite discourse in the field - the heterodoxy of the field. As concisely mentioned in Chapter Five, some of the titles of the translations of modern Thai literary texts chosen by Barang do not comply with the established paradigms or the common practices by other translation agents. They are neither classics nor part of the canon of the Thai literary repertoire. Nor are they works that reflect good morality and other Thai values. Instead of complying with the aforementioned orthodox practices, these contemporary literary works reflect some other aspects of Thailand which other translation agents avoid engaging with as it illustrates a bad representation of the Thai Self. These unorthodox or heterodox selections by Barang reflect another side of society, including, for example, drugs, prostitution and sexual affairs. This practice is unsurprisingly not common in the field of modern Thai literature as many of the related translation agents perform their practices according to certain shared characteristics. Such common characteristics include self-censorship and denial in regard to some particular matters such as sexual issues and incidents that harm Buddhism. Therefore, this practice

¹¹¹ See Appendices 1-3.

performed by Marcel Barang for the field of the translation of modern Thai literature provides the discourse of heterodoxy for the field.

In an interview with Barang¹¹² that I conducted during the fieldwork for this thesis, he pointed out that, due to the fact that he was financially supported by Sondhi Limthongkul, the owner of a publishing company, meant that Barang had freedom to choose his prospective translations (Barang, 1994; 2012). However, together with his own criteria for selections of modern Thai literature¹¹³, Barang's choices were based on recommendations from “the professional readers’ (professor of literature, literary critics, writers)” of Thai literature and the selected short stories published in *ช่อกระเจต* (*Cho karaket*), a contemporary Thai literary magazine showcasing short stories from up and coming new writers (Ibid.). In this light, we, again, can see the relationship between the field of Thai literature and the field of the translation of modern Thai literature. The repetitions or reproductions of the existing translations of modern Thai literature show that Barang was, to some extent, influenced by the established and old methods for the selection of modern Thai literature in translation. The repetitions and retranslation of modern Thai classics have been reproduced by many other translation agents in the field, including Marcel Barang. That is to say, even though Barang insisted on his own methods for selection, he was, to some degree, influenced by others i.e. by the established values which further reinforced the struggle of the discourse of orthodoxy

¹¹² Based on an interview with Macel Barang on the 13th of December 2012 (see List of Interviewees in Bibliography).

¹¹³ Barang's criteria include the quality of language used; the internal coherence of selected texts; the scope and originality and the international compatibility (Barang, 1994, pp.11-16).

in the field where the old and established values are reproduced and applied in many practices performed in the field. Nonetheless, Barang did perform some heterodoxic translational practices, including the translation of *The White Shadow* (1993) and *เรื่องของจันทรา* (*Rueang khong Chandara*) or *The Story of Jan Dara* (see also Chapter Five). Regarding his choice to translate heterodoxic literary works, Barang (2012) pointed out that, “in 1994, there was a long novel published that was either ignored or hated by most of the Thai people called *The White Shadow*.” He further stated that many Thai literary people asked if he was sure he wished to translate and include this novel in his collection, but then four years later he was asked to submit his translated work to a French publisher and that publisher loved the book. It is clear that Barang’s dispositions and struggle in the field are not equipped with the doxic belief that one has to project *appropriate* images of Thailand through the channel of translations. Despite the fact that the OCAC has recruited him as a translation advisor, his earlier struggle in the field makes Barang lean more towards the heterodoxic discourse in the field.

Institutional Translation Agents

In the field of the translation of modern Thai literature, many translation agents can be classified into a group form, namely the institutional type. In the sense in which it is meant in this thesis, the institutional translation agents signify a wider range of related people in the field than just the translators. The institutionalised form of translation agents consists of, among others, teams for the productions of particular translation projects, teams of translators, teams of editors, publishing houses, literary agencies, non-governmental and

private organisations, and other related authorities. In this thesis I classify the institutional translation agents in the field of the translation of modern Thai literature into three main types: the direct producers, the indirect producers and the supporters. The first among these three - the direct producers - indicates the Thai publishing houses that produce the translations of modern Thai literature. The second term - the indirect producers - is used to describe Thai literary agencies that deal with book rights. The last type - the supporters - signifies other related organisations and institutions that contribute either directly or indirectly to the translation of modern Thai literature.

Publishers

A great number of translated modern Thai literary texts, either in a form of novels or compilations of short stories, have been introduced into the field by one particular publishing house and book distributor, Silkworm Books. Located in Chiang Mai, a province in Northern Thailand, Silkworm Books has always been a major contributor to the publishing field. Even though the owner of this publishing house is Thai, the publisher is famous for the production of only English-language books. This publisher distributes not only English-language fiction (translations from Thai and other South East Asian languages) but is also a major supplier of other kinds of English-language books, and can be regarded as the sole distributor and publisher of solely English-language books in Thailand.¹¹⁴

¹¹⁴ Silkworm Books publishing house has published and distributed eight translated works of modern Thai literature into English: *Behind the Painting and Other Stories* by Siburapha; *The Dreams of an Idealist* by M.R. Nimitmongkol Navarat; *Four Reigns* by Kukrit Pramoj; *Letters from Thailand* by Botan; *Many Lives* by Kukrit Pramoj; *Married to the Demon King* compiled and translated by Susan Fulop Kepner; *The Politician and Other*

A large amount of translated modern Thai literature has been produced from this particular publishing house. However, most of these productions of translated modern Thai literary works are simply reproductions of translations which have already been published in the past by other publishing houses. That is to say, even though Silkworm Books is one of the major contributors of products to the field, it only produces newer versions of existing products. Trasvin Jittidecharak (2013) pointed out that even though there are few financial rewards, she continued to produce translations of Thai literature due to the fact that, “some of them have readily been translated and some of the published ones were not good enough, if there were typographical errors, there will always be those words in the books”, therefore as the owner of the publishing company, Trasvin decided to reproduce these works of translated Thai literature. In this light, even though the publisher did not directly offer their contribution to the field via their choices and criteria for choosing modern Thai literature in translation, they did reproduce and accept the existing paradigms and standards in selecting modern Thai literature from the existing ones. This acceptance by the publisher is regenerating and reproducing the stereotypes of modern Thai literature. Apparently, the titles of modern Thai literary pieces chosen to be reproduced by this particular publisher are mostly from the canon of modern Thai literary work (see Footnote number 113). Therefore, the established paradigms of choosing modern Thai classics are merely confirmed by this publishing house (see also Chapters Three, Four and Five). By accepting and reproducing the established paradigms,

Stories by Khamsing Srinawak and *The S.E.A. Write Anthology of Thai Short Stories and Poems* edited and translated by Nitaya Masavisut; and one translated traditional Thai literary piece into English - *The Tale of Khun Chang Khun Phaen, Siam's Great Folk Epic of Love and War* translated and edited by Chris Baker and Pasuk Phongphaichit.

Silkworm Books is an agent of orthodoxy in the field of modern Thai literature. The acceptance of established values of this publisher is already developed by the internalisation of a previous orthodoxic struggle in the field, then the publishing house generated its dispositions according to the habitus it had gained. The contribution of this publisher not only emphasises the orthodoxy in the field, but also reflects that in order to maintain their positions in the field, publishers are required to publish translations that comply with established paradigms.

One of the factors that contributes to the production of the translation of modern Thai novels, as mentioned by the owner of Silkworm Books is the issue that Thai literature should “not be forgotten”, and therefore the publisher decided to produce this work. (Trasvin, 2013).¹¹⁵ Without consideration for financial reward¹¹⁶, one of the main factors of their publishing decisions is the issue of the low profile of modern Thai literature in the global market. This can be viewed as connected with the *image* of both Thailand and the translation agents in the field. By producing modern Thai literature in translation, it means that the image of both Thailand and such publishers are also raised in the field. This point is also raised by other translation agents in the field, such as another one of the publishing houses, Amarin Printing.

Amarin Printing is one of the largest publishers in Thailand¹¹⁷, and so far has published a translation of the contemporary Thai novel, *ลัปแลแก่งคอย* (*Laplae kaeng kloi*) or *The*

¹¹⁵ Based on an interview with Trasvin Jittidecharak on the 8th of February 2013 (see List of Interviewees and Conference in Bibliography). Trasvin Jittidecharak is the owner of Silkworm Books.

¹¹⁶ Trasvin admitted that she did not expect much financial reward from her publication of translations (Trasvin, 2013).

¹¹⁷ The publishing house provides a wide range of Thai books, i.e. how-to books, academic books, novels and books translated into Thai.

Brotherhood of Kaeng Khoi (2009) by Uthis Haemamool (hereafter - *The Brotherhood of Kaeng Khoi* (2009)). This novel was a winner of the 2009 S.E.A. Write Awards and was translated by Peter Montalbano and published in 2012. The main factors which contribute to the production of this novel are that “the opportunities and the situations are suitable, ... in the sense that the translator did offer the translation himself because he was very keen and fond of the story, so the time was perfect (Ongaj, 2013)¹¹⁸.” The AEC Community is being established and that the production of this novel will bring about a “good image” to the publishing house (Ibid.). Ongaj revealed that, despite the fact that the company could not expect any financial reward or market value in return for the production of the translation of *The Brotherhood of Kaeng Khoi* (2009), the project still needed to be accomplished, because “publishing this book will benefit society.” (Ibid.). The publisher viewed the translation project as a good deed for society, and that the company should return something respectful and valuable to society for a change (Ibid.). This again sheds light on the fact that the Thai regime of images came into play with the translational practices from Thai into other languages.

The selection of *The Brotherhood of Kaeng Khoi* (2009) for translation reflects the orthodoxy of the field. The novel was a 2009 S.E.A. Write Award winner and thus has been embraced by the field of Thai literature and adorned within the established contemporary Thai literary paradigms. The publishers themselves did admit that the Award was also in their interest when it comes to the matter of choosing books to translate (Ongaj, 2013). Therefore, by choosing

¹¹⁸ Based on an interview with Ongaj Jira-on on the 6th of February 2013 (see List of Interviewees and Conference in Bibliography), Ongaj Jira-on is the Assistant Managing Director of the publisher of *The Brotherhood of Kaeng Khoi*, and is therefore also responsible for the publication of this translated modern Thai novel.

this novel to translate, it reflects that the selector (or this publisher) was also endowed with the acceptance of the contemporary Thai literary paradigms, implying that the work is *appropriate* modern Thai literature. As a result, the selection of award-winning books impels the publisher to lean toward the orthodoxy of the field of the translation of modern Thai literature. This practice performed by Amarin Printing demonstrates the struggle to preserve their (higher) position in the field. That is, in order to uphold their legitimacy and being accepted in the field the publisher performed its practice in accordance with the orthodoxic practices at play in the field, as one strategy to preserve the position as aforementioned.

In the field of the translation of modern Thai literature, one of the translation agents in the institutionalised form introduced a new approach for the selection of modern Thai literary works in translation. Its own establishment of the criteria and procedure for translating Thai literary pieces was to set up a literary award for nominated pieces. Praphansarn publishing house has been holding the Chommanard Book Prize since 2009, and this literary prize has its own unique character: the prize is awarded to female writers only and the award-winning books are promised to be published in both Thai and English, and then are circulated through Book Fairs. Even though the award has been established for several years, there are only three of them have been translated into other languages: *A Walk through Spring* (2010) by Judy Chan (Yuwadee Tonsakulrungrueng), *I Am Eri My Experience Overseas* (2011) by Thanadda Sawangduean and *Preuksa Mata-Suffering Mother* (2015) by Chanwalee. The first and the third title have only been translated into English and the latter has been translated into both English and Chinese. The criteria for the translation of this publisher depends on the criteria for awarding the Chommanard Book Prize, and as a result, the criteria for selecting the

awarded title depends mainly on the honourable committee, who are “mostly from literary circles, from editors to university lecturers (Arthorn, 2013)”¹¹⁹.

Even though the contributions of Praphansarn to the field of the translation of modern Thai literature introduces a new and innovative approach to the process of the translation of modern Thai literature, the publishing house might not be fully considered as among the agents of heterodoxy. The traditions of award-bestowing and the glorification of Thai literature have been adopted previously by the field of Thai literature (see Chapters Three and Five). Moreover, the recruitment of the honourable committee even connotes and emphasises the preservation of the power of orthodoxy in the field by related agents. That is to say, even if this publisher attempts to perform differently from others in the field, with assistance from the honourable committee, it is unavoidably endowed with the established contemporary Thai literary paradigms. In this light, adopting the established contemporary Thai literary paradigms that are the by-products of the recruitment of members in the Thai literary field signifies the orthodoxic practices in the field. This publisher attempted to gain a higher position in the field, therefore it embraced the orthodoxic practices and subsequently performed them.

According to Bourdieu's sociological concept of field, a field is the site for performing struggles between two poles of agents: the agents of autonomous pole and the agents of heteronomous pole (Bourdieu, 1993a, pp.38-40; 1996, p.223). At first glance, each of these translation agents in the form of publishers might be considered to be complying with the

¹¹⁹ Based on an interview with Arthorn Techatada on the 28th of February 2013 (see List of Interviewees and Conference in Bibliography). Arthorn Techatada is the owner of the publisher.

heteronomy of the field as they are governed by economic aspirations. Inevitably, the publishers of modern Thai literature in translation are partly governed by their economic aspirations, at least to subsidise the costs of production of the translated products. As a consequence, this leads to the fact that they are following economic aspirations, the heteronomy aspect of the field. However, these publishers admit that there has always been very little financial reward for them (Ongaj, 2013; Trasvin, 2013). Trasvin (2013) stated that “the publishers also take financial issues into consideration when translating Thai literature because the process can be very costly.” Even though the publishers of modern Thai literature in translation do consider their economic aspirations in order to subsidise production costs, the financial rewards or the pursuits of economic value does not constitute an important factor in the criteria for their selection and contribution to the field of the production of modern Thai literature. Ongaj (2013) admitted that “we are not really concerned about the financial profits, because there will never be any.” Therefore, the practices by Silkworm Books, Amarin Printing and Praphansarn cannot be simply viewed as a form of struggle of absolute heteronomy of the field. Instead, looking from a different angle, the contributions of these publishers can also be considered as autonomous. The manner of their contribution to the field that provides the existing established criteria for the selections of modern Thai literature in translation conforms to the autonomy of the field of the production of modern Thai literature. In the case of the first publisher, Silkworm Books, choosing modern Thai classics to be republished means that the agent complied with the orthodoxic discourse of the field (that modern Thai classics are *appropriate* to be circulated). Therefore, performing the orthodoxic practice and the reason of “not to be forgotten” means that the agents yearned for

other capital, namely symbolic capital including legitimacy, fame and recognition. In this light, Silkworm Books is located in the dominant position and is an autonomous translation agent with orthodoxic discourse. By the same token, the second publisher, Amarin Printing, was also in pursuit of recognition, fame and legitimacy in the field rather than economic profit. Therefore, its contribution to the field has positioned this publisher in the dominant role and at the autonomous pole in the field. However, the contributions from the last publisher, Praphansarn, can be considered to be both autonomous and heteronomous, by which it means that the publishing company also performs its struggle in its pursuit of economic profit by introducing more appealing methods of bookselling such as creating its own literary award. However, this also comes after the recognition and legitimacy provided by from others in the field (by following the orthodoxic discourse in the field and recruiting an honourable committee in an attempt to be recognised by others). In this sense, Praphansarn might be placed at a semi-autonomous pole in the field of the translation of modern Thai literature.

Although Praphasan is not a translation agent of an absolute autonomous pole in the field, all these three publishers perform their orthodoxic contributions in the attempt to maintain their dominant positions in the field or what Bourdieu (1993b, p.73) calls “conservation strategies”, including their participation in the gathering of producers of translation of modern Thai literature in translation and events of paradigm normalisation, as previously displayed. Therefore, these three publishers are all holding the discourse of orthodoxy of the field. The aspirations for both symbolic and economic capital are also found in the practices of other agents situated in a dominant position in the field, namely the literary agencies.

Literary Agencies

In the field of the translation of modern Thai literature, another form of institutional translation agents dealing directly with the circulation of modern Thai literature is literary or book-rights agencies. Literary agencies are not very common in the field of literary production, nor in the field of translation in Thailand. However, in Thailand, there are two literary agencies, namely Tuttle-mori and Silkroad. The main roles of literary agencies are to buy and sell literary rights and to work as representatives for the authors of literary works. The general processes of the selling and buying of books' rights cover the connections between literary agencies in the country and their counterpart agencies overseas.

On initial consideration, the roles of this type of agent suggest purely commercial purposes. Their main contributions to the field are dealing with the demand and supply of the translations and literature but the issues regarding marketing determine their practices more than any other aspects of the field. Therefore, the practices performed by the translation agents in the form of literary agencies usually follow the heteronomous trend of the field because this kind of translation agents' main intention is to seek economic value in return for the translated product. However, they also perform their practices in the pursuit of symbolic capital which makes them also lean towards the autonomous pole in the field. This is demonstrated clearly from the first literary agency in the field, the Tuttle-mori agency.

The Tuttle-mori agency is one of two book/translation rights agencies in Thailand. Tuttle-mori is a branch of a Japanese translation rights agency, and despite the fact that the Thai office of Tuttle-mori is linked to its mother company in Japan, the authority in the process of selling

and buying translation rights belongs solely to the Thai office (Pimolporn, 2013a)¹²⁰. The operation of the translation rights trading performed by this agency is highly dependent on the marketing value. This makes this literary agency, in one sense, heteronomous due to the fact that it follows the driving force of economic capital. However, the habitus of this literary agency also shows the discourse of orthodoxy in the field. Moreover, its participation in the act of normalisation of the paradigms of the selection of modern Thai literature in various events also indicates that this literary agency attempts to preserve its dominant position in the field.

With some marketing research on individually targeted destinations, its pilot projects are aimed at neighbouring countries such as Laos, Myanmar, Singapore and Malaysia (Pimolporn, 2013a; 2013b).¹²¹ Pimolporn (2013a) pointed out that “the outcome of the agency’s effort has been gradually apparent and there has been some good potential in exporting Thai literature to these South East Asian countries.” This proves that its practice follows the heteronomous pole of the field, as its practice is to serve the aspiration for economic value in exchange for the practices. However, the practice of this translation agent was prompted by the discourse of orthodoxy in the field of the translation of modern Thai literature. That is to say, the selection of translations of modern Thai literature performed by this literary agency follows the discourse of *appropriateness* of modern Thai literature. Light-hearted, morally acceptable and *appropriate* modern Thai literature that conforms to the contemporary Thai

¹²⁰ Based on an interview with Pimolporn Yutisri, managing director of the Thai branch of Tuttle-mori on the 19th of March 2013 (see List of Interviewees and Conference in Bibliography).

¹²¹ Based on an interview with Pimolporn Yutisri, managing director of the Thai branch of Tuttle-mori on the 19th of March 2013 and based on information from the PEN conference on the 9th of February 2013 (see List of Interviewees and Conference in Bibliography).

literary paradigm has been selected by this agency. Such a literary agency has already exported *Butterfly and Flowers* (2000) and *Little Garuda* (2002) (see Chapters Four and Five). These two titles are accepted by the Thai literary paradigms as *appropriate* Thai images (see also Chapter Five).

This translation agent not only performs its *struggle* with the discourse of orthodoxy by producing the orthodoxic practice but, in the meantime, also seek to preserve the dominant position in the field of the translation of modern Thai literature by participating in the events of normalisation of paradigms in the field. Its presence in various acts of normalisation events, such as conferences and contributions in magazines, show the yearning for recognition in the field. Seen against the contributions of Tuttle-mori, it is clear that the agency's acceptance of orthodoxic discourse and the aspiration of symbolic capital in the field also frame this literary agency near the autonomous pole in the field. In other words, despite its aspirations of economic value, the yearning for symbolic capital positions Tuttle-mori as the semi-heteronomous agent with the discourse of orthodoxy in the field of the translation of modern Thai literature.

Apart from the first literary agency, Tuttle-mori, there is another Thai literary agency, Silkroad Publishers Agency, whose role is relatively similar to that of Tuttle-mori. The work of this literary agency in exporting modern Thai literature is less prominent than the first agency, however, one of its works of youth fiction, *The Happiness of Kati* (2006), written in Thai by Jane Vejjajiva, the literary agency's owner, has been translated into other eight languages (see Chapters Three, Four, Five).

Jane (2013), the author of *The Happiness of Kati* (2006) as well as the owner of this literary agency, pointed out that the translation of *The Happiness of Kati* (2006) was initiated by the translator, Prudence Borthwick who “offered herself to translate since the original book has not even been published yet, not to mention the S.E.A. Write Award, after she finished the translation, she recommended me (Jane) to sell the copyright of the book to foreign agencies.”

As illustrated in Chapter Five, *The Happiness of Kati* (2006) is a perfect example of an *appropriate* piece of contemporary Thai literature. As already discussed in Chapter Five, its narration captures the simple ways of Thai lives, and gives the target readers some general concepts of how (*appropriate*) Thai people should be. Being approved by the Thai literary milieu and the prestigious literary award of S.E.A. Write Award, the novel serves the contemporary Thai literary paradigms perfectly. By selecting the novel, it means the translation agent is consequently of the discourse of orthodoxy. Although this translation agent is endowed with the discourse of orthodoxy in the field, its aspiration is to gain economic rather than symbolic capital. The absence of this translation agent in all the forms of the normalisation of paradigms also indicates and affirms that this translation agent does not yearn for recognition or acceptance from fellow agents in the field. Seen against such a backdrop, the Silkroad agency subscribes to the orthodoxic belief in the field. Yet it is not necessarily the agents of the autonomous pole in the field, as the agency is driven by economic capital and dictated by the field of power rather than the field of the translation of modern Thai literature. The contribution of this translation agent demonstrates that the agents of dominant position in the field or the orthodoxic agents are not necessarily the agents whose contribution leans toward the autonomous pole in the field. Rather, the agents that are

equipped with the discourse of orthodoxy can perform their practices driven by forces from outside the field and that makes such agents heteronomous.

Supporting Institutional Translation Agents

The last group of translation agents in the field of the translation of modern Thai literature is the group of institutional translation agents that support the translational practices in the field in question. Such translation agents with the supporting characteristics are PUBAT, PEN Thailand, OCAC, TIAT and the Writers' Association of Thailand. Admittedly, these supporting translation agents do not directly produce the translation of modern Thai literature, although some among these institutions do play a great role in the circulating dynamics and the selection of the translations of modern Thai literature. Most importantly, the members of these groups of translation agents make a major contribution to normalising the paradigms of the selection of the translation of modern Thai literature, or what Bourdieu (1993b, p.73) terms "conservation strategies." In this light, although these groups of translation agents do not produce direct products of the translation of modern Thai literature, they are involved in the translational practices of modern Thai literature. By using the methods of normalisation of paradigms for selecting modern Thai literature, these groups of translation agents are able to standardise the *appropriate* images of Thailand and in the meantime preserve their status in the field through the practice of conservation strategies.

The first and foremost body of the supporting translation agents in the field of the translation of modern Thai literature is OCAC. OCAC or The Office of Contemporary Arts and Culture is a government office that supports, organises and creates "nine forms of contemporary

artistic and cultural heritage, i.e. literature, theatre, music and cinema (Nardnisa and Saengthiwa, 2013)". The support for the contemporary literary texts was initiated at the same time as the establishment of the office in 2003. Nardnisa and Saengthiwa (2013) stated that "the first translation projects of the office were the collaboration between the office and other associations, such as the Writers' Association of Thailand." In the past the responsibility of this sector of the office was to support relevant events such as poetry readings. However, the office has established new annual projects. In collaboration with other related associations in the field, the project of the translation of contemporary Thai literary texts into foreign languages was launched in 2005. The aim was that the translations for this project be completed annually, in that one title of contemporary or modern Thai literature is selected annually to be translated into specific selected languages. Due to financial support from the government, the products of this project of annual translation of contemporary Thai literature were not produced to serve the economic capital in the field. This government office distributes the translated products of this annual translation project as an example of translated modern Thai literature for the general public and offices that are interested in the translated version of modern Thai literature. Apart from distributing to "embassies, libraries, schools, universities that offer literary courses (Nardnisa and Saengthiwa, 2013)", the products of the project are displayed at book fairs as examples for showing to representatives of foreign literary agents (Ibid.).

The main contribution of OCAC to the field is to organise the selection of contemporary Thai literature for translation each year. The selection of each year's title depends on the honourable committee's decision. As previously discussed in this chapter, OCAC acts as the

moderator of the normalisation of paradigms in selecting modern and contemporary Thai literature in translation. However, apart from being a mediator for the honourable committee to maintain their dominant position in the field, OCAC also makes other great contributions to the normalisation of paradigms in the field of the translation of modern Thai literature. Its actions of normalisation of paradigms include the issue of the guidebook of prospective translations of modern Thai literature, *Recommended Thai Literary Books*; the biannual contemporary Thai magazines, *Prakot 01* and *Prakot 02* and its participation in other events for the normalisation of paradigms of the translation of modern Thai literature.

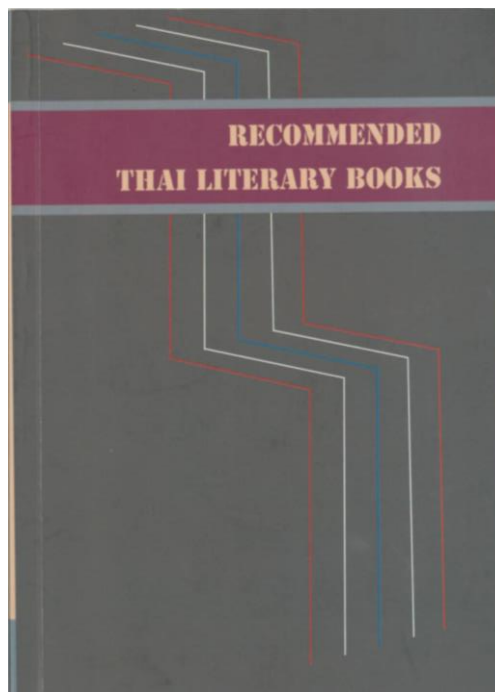


Figure 6.1 - Cover of *Recommended Thai Literary Books*
(Office of Contemporary Art and Culture Thailand. 2011)



Figure 6.2 - Cover of ปรากฎ (Prakot) 01 Magazine
(Office of Contemporary Art and Culture Thailand. 2014a)

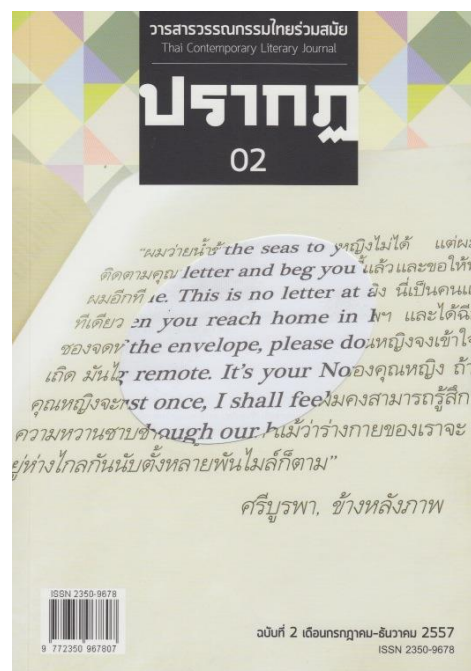


Figure 6.3 - Cover of ปรากฎ (Prakot) 02 Magazine
(Office of Contemporary Art and Culture Thailand. 2014b)

The published materials are a collaboration between OCAC and other related honourable members in the field such as popular editors and writers. As for the matter of the guidebook, as aforementioned, it is a form of the normalisation of the paradigms of what is considered to be *appropriate* Thai literature (see also Chapter Five and earlier in this chapter). This guidebook is displayed in various international book fairs such as the Taipei Book Fair and the Frankfurt Book Fair. In the guidebook, it is clearly stated in the preface that it is a production of collaboration between a government office and other valued and authorised institutions of Thai literature (see Chapter Five). The labelling of the government office and other related organisations makes the guidebook look trustworthy as it was approved by the highest authorities in Thailand, and therefore the selected titles are consequently also deemed as being fully approved. As discussed in Chapter Five, the titles in this guidebook are selected

according to the established contemporary Thai literary paradigms of what is considered as *appropriate* Thai literature.¹²² As the list has already been screened by the contemporary Thai literary paradigms of *appropriateness*, only *appropriate* Thai literature is presented in the index. In this light, through the guidebook, as a normaliser of paradigm, foreigners only perceive what has been screened by the orthodoxic agents within the contemporary Thai literary paradigms. The images of Thailand are therefore preserved harmoniously by this normalisation strategy. This discourse of the *appropriate* selection of contemporary work was also of concern to the OCAC, as Nardnisa and Saengthiwa (2013) admitted that “the office does consider the sense of appropriateness in the selected books, since this is an official and governmental office in the Ministry of Culture.” In this light, the discourse of orthodoxy in the field of the translation of modern Thai literature is therefore not only highlighted by the guidebook but is also accentuated by the authorities themselves. This can be viewed as the normalisation of paradigms in the field which is equally regarded as what Bourdieu (1993b, p.73) terms “conservation strategies.” That is, the normalisation strategy performed by the collaboration between the agents of the orthodoxic discourse to project *appropriateness* in Thai literature is a struggle of such agents to maintain their dominant positions in the field.

Another form of conservation strategies performed by the orthodoxic translation agents is found in the form of the publication of *Prakot* magazines. Both volumes of this magazine, available in print and online, are published only in Thai. Funded by the government office of OCAC, the first volume¹²³ offers news on Thai literary circles, be it literature-related

¹²² See Appendix 5.

¹²³ January – June 2014 volume

activities or other articles relating to the translations of modern Thai literature (Uthis, 2014a, p.3). The second volume¹²⁴ is largely dedicated to issues relating to the whole field of the translations of modern and contemporary Thai literature (Uthis, 2014b, p.5). The intention of this volume is “to provide thorough information on the translation of modern Thai literature and to be the source of information for local Thai people who are interested in the translation of modern Thai literature and show that, even though Thai literature in the International market is not very popular, some titles do exist in the market (Ibid.).” *Prakot 02* covers a list of translated modern Thai literature into other languages¹²⁵ and articles on the processes of the translation of modern Thai literature, interviews of all related translation agents in the field (Office of Contemporary Art and Culture Thailand, 2014b). The second volume of this free magazine is *also* a site for normalising paradigms of the orthodoxic translation agents in the field. Due to the fact that these two volumes of the magazines are both in Thai, they are intended to be read only by Thai readers, especially fellow agents in the field of the translation of modern Thai literature. By including all related agents¹²⁶ in the field by the use of the power of authority, mutual understanding and harmonious environments and community in the field of the translation of the Thai literature were created by the orthodoxic translation agents. In this light, the orthodoxic agents are able to supervise the heterodoxic translation agents. As aforementioned in Chapter Five, although an agent of the discourse of heterodoxy, Marcel Barang had already been recruited to be a translation advisor by OCAC (as Nopphorn (2009, p.209) terms the “recuperation”), the normalisation of paradigms in

¹²⁴ July – December 2014 volume

¹²⁵ See Appendix 1.

¹²⁶ Including the translation agent of the *heterodoxic* discourse – Marcel Barang.

various forms is still performed by the orthodoxic agents in order to prevent any other forthcoming heterodoxic practices. In other words, the standardisation and the address of mutual understanding on the current situation of the field of the translation of modern Thai literature enable the agents of the discourse of orthodoxy to perform preservation strategies to repel any practice that is not considered by the orthodoxic members and Thai society to be *appropriate* in the field of the translation of modern Thai literature.

The last form of normalisation of paradigms in the field of the translation of modern Thai literature is performed in the form of meetings and conferences among related translation agents. These meetings and conferences are usually held in cooperation with PEN Thailand and other related agents in the field. One of the annual conferences held by PEN Thailand on the 9th February 2013 was on issues of the ASEAN Economic Community, roles and direction of Thai Literature in the AEC and the potential increase in the translations of Thai literary texts¹²⁷. The speakers at the events were, undoubtedly, orthodoxic translation agents in the field, such as Pimolporn Yutisri, managing director of the Thai branch of Tuttle-mori, and Trisilpa Boonkachorn, a former president of PEN Thailand. The addresses on the current issues of the translation of modern Thai literature found in the conference was no different from that which had also been addressed in other forms of the normalisation of paradigms in the field of the translation of modern Thai literature.

PEN Thailand has also made some contributions to the field of the translation of modern Thai literature. Trisilpa Boonkachorn points out that PEN Thailand participated in the selection of

¹²⁷ See List of Interviewees and Conferences in Bibliography.

modern Thai literature in translation for the “Knowing Our Neighbours” project by the Toyota foundation, before PEN Thailand stopped producing selections and turned instead to only “holding the S.E.A. Write award due to a lack of funds from Toyota foundation to the translation projects (Trisilpa, 2013)”¹²⁸ (see also Chapters Four).

Trisilpa pointed out that, due to the boycott of Japanese goods in Thailand in the 1970s, between 1976 and 1981, the Toyota Foundation in Japan financially supported a project called “Knowing Our Neighbours” (Ibid.). The project was set out to learn more about its neighbours. Before the establishment of the project in 1976, Thai citizens were opposed to Japan and Japanese goods which led to a decrease in the volume of importation of Japanese goods in Thailand. The “Knowing Our Neighbours” project was, as a result, initiated to reveal the obscure reasons for such incidents by learning more about the targeted areas. One of the methods created to learn about Thailand was to read and understand their literary work to comprehend their thinking and mindset. Some of the modern Thai novels and short stories were, therefore, translated into Japanese in order to serve this “Knowing Our Neighbours” project (Ibid.). The selections of modern Thai literature for translation were mainly of modern Thai classics (Ibid.), which again demonstrates the discourse of orthodoxy in the selection of *appropriate* modern Thai literature to translate into other languages.

At present, PEN Thailand is not directly involved in the selection of modern Thai literature for translation. However, as aforementioned, the appearances of the members of institutional

¹²⁸Based on an interview with Trisilpa Boonkhachorn on the 13th of February 2013 (see List of Interviewees and Conference in Bibliography.)

translation agents including PEN Thailand, PUBAT¹²⁹, TIAT¹³⁰ and the Writers' Association of Thailand are found to be in collaboration in the acts of normalisation of paradigms. Members of these supporting institutional translation agents are often recruited as the honourable committee in the field of the translation of modern Thai literature and the field of Thai literature for selecting excellent Thai literary exemplars. In this light, these institutional translation agents, although not making a direct contribution to the translation of modern Thai literature, were recruited to normalise the paradigms in the field of the translation of modern Thai literature, and were employed to preserve the higher and dominant positions of the agents of the discourse of orthodoxy. In order to maintain their higher and dominant positions and gain recognition from fellow agents, such as those recruited from each institution, translation agents at the same time inevitably subscribe to the discourse of orthodoxy in the field.

In the field of the translation of modern Thai literature there are various positions of agents situated within the field, however, due to the strength of the discourse of the orthodoxy in the field of the translation of modern Thai literature, the positions within the field can

¹²⁹ PUBAT is a sphere for booksellers and publishers who are based in Thailand to cooperate with and assist one another. The contribution of this translation agent is not involved in the direct processes of production and circulation of modern Thai literature in translation as other types of institutional agents are, but rather with involvement in the direct processes of production and circulation of the translated products of modern Thai literature. In this, PUBAT assists the members of the association to do such work. In other words, instead of circulating the translation by itself, the association offers assisting methods for fellow members such as publishers and booksellers. The main tasks and contribution to the circulation of modern Thai literature in translation of this association are to organise training sessions and seminars for the smooth process of running book-related businesses for fellow members; to organise national book fairs in Bangkok and other related fairs such as the Bangkok Book Capital Fair in 2013, and to assist its fellow members in attending international book fairs. (Based on an interview with Chonrunsee on the 22th of January 2013 see List of Interviewees and Conference in Bibliography.)

¹³⁰ Although TIAT seemingly to have direct contributions to the translation of modern Thai literature, Chongchit Atthayukti (2013), the former president of TIAT pointed out that TIAT focuses more on the translation and interpreting trainings (see List of Interviewees and Conference in Bibliography.)

consequently be classified as the dominant and dominated positions in the field. The strength of the orthodoxic discourse on the *appropriate* selections of modern Thai literature has dictated the habitus of the translation agents in the field of the translation of modern Thai literature to comply with the Thai regime of images. In compliance with the Thai regime of images and how to be *appropriate* Thai, practices performed by translation agents are therefore in accordance with the *appropriate* selections. In addition, due to the strong impact of the *orthodoxic* discourse and in an attempt to preserve their dominant position, the agents in the dominant position performed their preservation strategies in various forms to prevent any vitiating harmony in the field of the translation of modern Thai literature. Their subtle preservation strategies come in various forms of normalisation of paradigms in the field of the translation of modern Thai literature to create mutual understanding of the characteristics of *appropriate* translations of Thai literature in translation. By doing so, the orthodoxic discourse is not only strengthened, but the heterodoxic discourse is also gradually eradicated. Admittedly, there is now only one heterodoxic translation agent in the field, namely Marcel Barang, however, due to the method of normalising paradigms in the field, such a translation agent is being recuperated into the discourse of orthodoxy in the field. This, again, makes manifest how the translation agents of the dominant position perform to preserve their higher position, and harmonise the field to be in accord with the Thai regime of images.

Conclusion

In summary, this chapter examines the power relations of agents in the field of the translation of modern Thai literature. It has outlined that in the field of the translation of modern Thai literature there are two obvious positions taken by agents in the field, the dominant and dominated positions. Those in the dominant position, being taken by agents of orthodoxic belief, have continuously preserved their status in the field by various methods. The agents in the dominated position in the field or agents of the heterodoxy, in contrast, challenged the dominant agent and orthodoxic discourse. The examination of each contribution in the field makes manifest that agents in the dominant position perform their practices in accordance with the doxa in the field, such as producing *appropriate* selections of translation of modern Thai literature. Most of them also participate in the normalisation of paradigms of the field in question. Their orthodoxic practices and participation in the process of normalisation of paradigms in various forms are not only deployed to preserve their dominant position, but such practices also further contribute to the strength of the paradigms of selecting *appropriate* modern Thai literature in translation. The preservation strategies performed by the orthodoxic agents successfully normalise the practice in this field and gradually recuperate the heterodoxic agents. In this light, the image of Thailand through the translation of modern Thai literature is successfully and harmoniously conserved.

CHAPTER SEVEN: CONCLUSION

Deploying Bourdieusean sociological tools, this thesis examines translations and translational practices in the field of the translation of modern Thai literature into English. The thesis does not only scrutinise the products of translations of modern Thai literature, but it also unveils the dynamic relations that pertain between related translation agents in the field in question. The thesis thus also delves into the roles of the translation agents in their practice of assigning the translation of modern Thai literature as a representation of the Thai Self. Together with taking a view against such backdrop of Self representation, the thesis further regards the translational enterprises of modern Thai literature into other languages as socially and culturally situated practices. Seen in this light, the translational activities of modern Thai literature are prompted and predetermined by social and cultural factors in Thai society. Such powerful social and cultural forces dominating translational practices have been developed into and under the discourse of *appropriateness* in Thai literature. This discourse of *appropriateness* in the translation of modern Thai literature is compelled by the home grown literary paradigms and by the repercussions of the Contact Zone between Thailand and the West. By the same token, the discourse of *appropriateness* in translations of modern Thai literature is also induced by the discourse of the Thai regime of images, as well as the discourse of Thainess, as both were constructed as after effects that emerged from the Contact Zone. This thesis therefore argues that while such discourses of Thainess and the Thai regime of images dictate and drive the question of the translation of modern Thai literature into other languages, the practices relating to the translation of modern Thai literature are compelled to perpetuate the Thai regime of images and the discourse of Thainess.

The initial research questions of the thesis draw attention to the lack of translation of modern Thai literature into other languages. Having undertaken a preliminary analysis of the World System of Translation (Heibron, 1999) and the quantitative data of translations of modern Thai literature, the foci of the thesis shift to in-depth questions of the dynamic and reflexive relations of the translations of modern Thai literature and related translation agents in the field. The thesis therefore probes further the dynamic structures of the field of the translation of modern Thai literature, as previously mentioned. The thesis then aims to examine the underlying discourses which dictate the question of the translation of modern Thai literature and the dynamic relationships and their exercises of power among translation agents in the field. The role of translation agents in the field thus receives significant attention in the thesis.

As aforementioned, this thesis views translational activities as socially situated enterprises. With the adoption of Bourdieusean sociological approaches, this thesis discerns the domain of the production of the translation of modern Thai literature as the field of the translation of modern Thai literature. Being regarded as a field in Bourdieu's sense, the field of the translation of modern Thai literature is, therefore, composed of positions of agents performing their dispositions in relation to the habitus they gained in their pursuit of various types of capital. The field of the translation of modern Thai literature sees two discourses merged within thanks to the doxa in the field, as well as the prevalent social and cultural forces and the predominance of the Thai regime of images. On the one hand, the discourse of orthodoxy is welcomed by agents in the dominant positions that place the *appropriateness* of the translation of modern Thai literature to the fore. On the other hand, the agents situated in the dominated position support the discourse of heterodoxy that does not abide by

orthodox practices in the field. Assisted by the listed sociological notions proposed by Bourdieu, the thesis proves that such reflexive sociological tools developed by Bourdieu shed light on practices in the field in dynamic and relational manners. Moreover, such sociological tools also unveil relationships between the field of the translation of modern Thai literature and the field of Thai literature.

Although the thesis credits the realm for the production of the translation of modern Thai as a field, in Bourdieu's sense, such a field of the translation of modern Thai literature is located within its field of power – the field of Thai literature. The close relationship between the field of Thai literature and the field of the translation of modern Thai literature has been outlined and emphasised throughout the thesis. Being a subfield in the field of Thai literature, the field of the translation of modern Thai literature shares some agents with the field of Thai literature. In addition to the sharing of agents, the agents in the field of the translation of modern Thai literature also have close contact with those agents in the field of Thai literature. Such close contact is reflected in either the personal or work-related relationships that exist between agents in the field of the translation of modern Thai literature and the field of Thai literature. The relationships between them show that the agents in the field of the translation of modern Thai literature usually turn to the agents in the field of Thai literature for recommendations of *good* and *appropriate* Thai literature to be translated. As a consequence, the logic of practice in the field of the translation of modern Thai literature bears a resemblance to that in the field of Thai literature.

Thanks to extended political and social pressures in Siam/Thailand, the celebrated literary genre of socialist realism has emerged in the field of Thai literature. Such influential political

and social uncertainties also greatly prompted the Thai literary genre of Literature for Life and thus contributed to socialist realist cultural capital in Thai literature. This literary trend has been highly regarded and celebrated for its serious and valuable content. The literary trend of Literature for Life and socialist realism thereafter dominated the field of Thai literature by its higher position in terms of values and contributions to Thai society. Many of the Thai literary texts produced as part of this trend are deemed to be modern Thai literary masterpieces. The prominence of such a literary trend and cultural capital is echoed in some overused productions of socialist realist literature and there is therefore lack of literary variety in the field of Thai literature. Undoubtedly, such literary trends have also played a prominent role in the field of the translation of modern Thai literature. Although, there has been a limited number of translations of modern Thai literature into other languages, the dominance of socially and politically related Thai literary texts in translation has always been apparent. This phenomenon underlines the fact that the logic of practice in the field of Thai literature comes into play in the field of the translation of modern Thai literature.

Aside from the dominance of the translations of Thai Literature for Life and of socialist realism, the field of the translation of modern Thai literature also experiences a significant impact from contemporary Thai literary paradigms that embrace the discourse of *appropriateness* in Thai literature. Such a discourse of *appropriateness* in Thai literature is a site of negotiation between traditional Thai literary paradigms, glorifying traditional Thai literature, or traditional cultural capital and socialist realist cultural capital or modern Thai literary paradigms that have lent high regard to the literary genre of socialist realism. Traditional Thai literary paradigms were introduced by the royal elites to reorganise, reassure

and reassert their authority in an attempt to control the emerging reading public. While the traditional Thai literary paradigms appreciated the proper usage of lexicons as well as rhetoric, polite and *appropriate* choices of registers, modern Thai literary trends placed critical social and political values to the fore. The contemporary Thai literary paradigms or a new set of cultural capital, in Bourdieu's sense, are a space of confrontation between the two literary paradigms, despite its favouritism towards the traditional sense in presenting *appropriateness* in Thai literature. The sense and discourse of *appropriateness* is commonly found in the process of glorification/canonisation/consecration of modern and contemporary Thai literature. An examination of the discourse of *appropriateness* in Thai literature found in the literary awards indicates that such a discourse of *appropriateness* does not only govern the production of contemporary Thai literature, but that it also dictates the questions of the translation of modern Thai literature, as well as the habitus of translation agents.

The translation of modern Thai literature is intended to radiate out to international spheres. The discourse of *appropriateness* in the translation of modern Thai literature is therefore accentuated and monitored at another level. Such a discourse of *appropriateness* in the translation of modern Thai literature is not only prompted by domestically developed literary paradigms, but is also defined by the repercussions that emerge from the Contact Zone between Thailand and the West. The repercussions from the Contact Zone have generated a deeply ingrained consciousness among Thai people over the Others, and are therefore integrated with the manner of their Self representation. While regarding the Thai Self as pure, spiritual and moral, the Thais, at the same time, deem Others, especially *farang* as materialistic and secular. This strategy of intellectual bifurcation is a repercussion of the

Contact Zone and is deployed through the representation of the Thai Self. Such depictions of the Thai Self as pure and moral are accepted widely in Thailand as well as in the realm of Thai literature and are thus considered as *appropriate*. In other words, constructive and positive depictions in the translation of modern Thai literature are deemed as *appropriate*.

The repercussions of the Contact Zone have also provoked the disposition of agents in Thailand to hierarchise rural and jungle people as lower than themselves. Such agents also made the classification legitimate and widely accepted. The illustration of rural and less fortunate people in Thailand can confirm the legitimacy of the ruling elites as well as the upper middle classes in Thailand. Apart from the elevation of the elites' pride, the illustration of negative aspects and features of rural people is complemented (or even substituted) by rhetoric lexicons. Seen in this light, dispositions that place rural people in a lower hierarchy in Thai literature, despite poor depictions in the texts, are widely welcomed as *appropriate* practices.

The discourse of *appropriateness* in the field of the translation of modern Thai literature is, as aforementioned, a mixture between domestically nurtured literary paradigms and the repercussions of the Contact Zone between Thailand and the West on the other hand. Such a discourse of *appropriateness* is adopted and welcomed by the translation agents in their selection of modern Thai literature in translation into other languages. As aforementioned, the translation agents view the translation of modern Thai literature as a representation of the Thai Self in international spheres. The discourse of *appropriateness* in the field of translation is intended to be presented to the international stage as the proper way of being Thai or as Thainess. Furthermore, *appropriateness* in the field of the translation has been cultivated to

serve the Thai regime of images precisely and perfectly. Seen against this backdrop, good and *appropriate* Thai images are offered through the selection of the translation of modern Thai literature, as this is reflected through the dispositions of the translation agents in the field. The selections of uncontroversial and light-hearted works are often the focus of attention by translation agents in Thailand, as these texts can deliver an image of Thailand as pure and high-spirited. As a result, the Thai regime of images is firmly secured. The Thai regime of images in the meantime dictates the practices and habitus of the translation agents in the field of the translation of modern Thai literature.

Although the discourse of *appropriateness* in the translation of modern Thai literature plays an immediate role in the question of the translational production of modern Thai literature, the field of the translation of modern Thai literature also has a translation agent who does not conform to such a discourse. The discourse of *appropriateness* found in the translational practices or habitus of translation agents of modern Thai literature is challenged by unconventional practices. The strong discourse of *appropriateness* in the translation of Thai literature can be read by Bourdieu's notion of doxa. Doxa signifies the prevalent discourse and belief in the field, is intrinsic and is situated under the realm of languages. Therefore, doxa is never questioned, like the discourse of *appropriateness* in the field of the translation of modern Thai literature. However, once doxa is questioned or challenged, there emerge two discourses in such a field - the discourse of orthodoxy and the discourse of heterodoxy.

The agents in the dominant position, who are believers of the discourse of orthodoxy or the *appropriateness* of the translation of modern Thai literature, perform their conservation strategies in order to preserve their higher positions in the field. In their hope to maintain their

higher status in the field of the translation of modern Thai literature, the dominant agents of orthodoxic discourse form a community of producers of the translation of modern Thai literature. With their methods of assigning honourable committees, the normalisation of translational paradigms, and the recuperation of heterodoxic agents back to the field, the translation agents of orthodoxic discourse are able to secure their higher positions. Fending off any challenge from the agents of heterodoxic discourse, the orthodoxic agents adopt the contemporary Thai literary paradigms as tools for the normalisation of practices in the field. The contemporary Thai literary paradigms are also adopted in the practices of various orthodoxic agents in the pursuit of symbolic capital as the habitus of such agents have already been deeply ingrained with such paradigms. Bourdieusean sociological tools allow us to investigate the phenomenon of the translation of modern Thai literature in a reflexive manner and it reveals that contemporary Thai literary paradigms are not only adopted and reproduced to preserve the higher positions of agents in the field, but that such paradigms and the discourse of *appropriateness* are also employed to preserve the Thai regime of images. The success of the applications and normalisations of such paradigms, therefore, signifies a triumph in the preservation of the Thai regime of images and the manner in which to operate as *appropriate* Thais.

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Appendix 1: Index of Translated Modern Thai Literature Compiled by OCAC in *Prakot 02 Magazine*

Translations from Thai into English

BOOK'S TITLE IN ENGLISH	BOOK'S TITLE IN THAI	BOOK'S TITLE IN ROMANISED THAI	AUTHOR	TRANSLATOR	PUBLISHER	YEAR
The Fallen Woman/The Prostitute	หญิงคนชั่ว	Ying khon chua	K.Surangkhanang	Marcel Barang/ David Smyth	Academic Work Distribution	
The Sweet Scent of Hay	กลิ่นฟาง	Klin fang	Kritsana Asoksin	Watsana Kenman	Project, Translation Centre, Faculty of Arts, Chulalongkorn University	
Citizen Dog	หมานคร	Ma nakhon	Khoy Nuj	Pinida Kongsiri	Silkroad	
Little Garuda	ครุฑน้อย	Khрут noi	Khoy Nuj	Lapapan Choovong (edited by Leonard Storcheyov)	Office of Contemporary Art and Culture, Ministry of Culture, Thailand	2011
A Child of the Northeast	ลูกอีสาน	Luk isan	Khamphun Bunthawi	Susan F. Kepner		1991
The Politician and Other Stories	ฟ้ากับฟ้า	Fa bo kan	Khamsing Srinawk	Domnern Garden, Herbert P. Phillips	Silkworm Books	2001
The Happiness of Kati	ความสุขของกะทิ	Khwamsuk khong Kati	Ngamphan Vejajiva	Prudence Borthwick	Allen & Unwin (Australia and New Zealand), Atheneum Books for Young Readers, Simon & Schuster (USA)	2006

The Judgment	คำพิพากษา	Kham phiphaksa	Chart Korbchitti	Marcel Barang, Phongdeit Jiangphatthanarkit
Baker's Dozen	มีดประจำตัว	Mit pracham tua	Chart Korbchitti	Marcel Barang
Mad Dogs & Co	พันธุ์หมาบ้า	Phan ma ba	Chart Korbchitti	Marcel Barang
Carrion Floating By	หมาเน่าลอยน้ำ	Ma nao loi nam	Chart Korbchitti	Marcel Barang
An Ordinary Story	เรื่องธรรมดา	Rueang thammada	Chart Korbchitti	Marcel Barang
No Way Out	จนตรอก	Chontrok	Chart Korbchitti	David A. Smyth Howling Books
Noblesse Oblige	ผู้ดี	Phudi	Dokmai Sot	Marcel Barang
I AM ERI	ฉันคือเอรี	Chan khue Eri	Thanatda Sawangduean	Praphansarn Publishing House Co.
High Banks, Heavy Logs	ตลิ่งสูง ขุนหน้ก	Taling sung sung nak	Nikhom Raiyawa	T J Strehlow Penguin Books
Butterfly and Flowers	ผีเสื้อและดอกไม้	Phisuea lae dokmai	Nippan	Sripen Srestasathien (Edited by Paul F. Robben)
				Office of Contemporary Art and Culture, Ministry of Culture, Thailand
				2011

Mere Movement	เพียงความเคลื่อนไหว	Phiang khwam khluanwai	Naowarat Phongphaibun	Chamnongsi (Rattaniin) Hanchenrak	Kiao-Klao Phimpakan	2004
The Shark That Lost His Teeth	ปลาฉลามฟันหลอ	Pla chalam fan lo	Binla Sankalakhiri	Oraya Sutabut	Post Books	
Letters from Thailand	จดหมายจากเมืองไทย	Chotmai chak mueang Thai	Botan	Susan F. Kepner	Silkworm Books	
Time in a Bottle	เวลาในขวดแก้ว	Wela nai khuat kaew	Praphasson Sewikun	Marcel Barang		
The War between Right and Might	ธรรมาธรรมะสงคราม	Thamma thamma songkhram	King Rama VI	Malithat Phromthattawethi		
Banana Tree Horse	ม้าก้านกล้วย	Ma kan kluai	Phaiwarin Khaongam	M.L. Phiraphong Kasensi	Phraew Samnakphim	
	ดวงใจจึงจำนรรค์	Duangchai chueng chamnan	Phaiwarin Khaongam	Worawadi Wongsa- nga		
Love and Politics	การเมืองเรื่องรัก	Kanmueang rueangrak	M.L. Pin Malakun	Malithat Phromthattawethi	Department of Curriculum and Instruction Development, Ministry of Education, Thailand	
Four Reigns	สี่แผ่นดิน	Si phaendin	Kukrit Pramoj	Tulachandra	Silkworm Books	
Many Lives	หลายชีวิต	Lai chiwit	Kukrit Pramoj	Meredith Borthwick	Silkworm Books	2000

The Field of the Great	ทุ่งมหาธาตุ	Thung maharat	Malai Chuphinit	Marcel Barang	
The Fang of the Fire Tiger	เจ้าเสือไฟ	Khiao suea fai	Mala Khamchan	Patsita Charoenrakhiran, Pattiya Jimreivat (Edited by Peter Hall)	Office of Contemporary Art and Culture, Ministry of Culture, Thailand 2001
Cobra	แม่เบี้ย	Maebia	Wanit Charungkit-anan	Marcel Barang	Thai Modern Classics 1994
A Day in a Life	หนึ่งวันเดียวกัน	Nueng wan diao kan	Win Lyowarin	Prisna Boonsinkukh	113 Co. Ltd. 2005
Democracy, Shaken & Stirred: A Novel	ประชาธิปไตยบนเส้นขนาน	Prachathippatai bon senkhanan	Win Lyowarin	Prisna Boonsinkukh	113 Co. Ltd. 2003
The Medium	คนทรงเจ้า	Khon song chao	Wimon Sai-nimnuan	Marcel Barang	
Snake	งู	Ngu	Wimon Sai-nimnuan	Marcel Barang, Phongdeit Jiangphathanarkit	
Lord of the Land	เจ้าแผ่นดิน	Chao phaendin	Wimon Sai-nimnuan	Marcel Barang	

Khoak Phranang	โคกพรนาง	Khok phranang	Wimon Sai-nimnuan	Marcel Barang	
Immortal	อมตะ	Amata	Wimon Sai-nimnuan	Marcel Barang	
Married to the Demon King: Sri Dao Rueang and Her Demon Folk	เรื่องสั้นชุดชาวยักษ์	Rueangsang chut chao yak	Sri Dao Rueang	Susan F. Kepner	2004 Silkworm Books
A Drop of Glass and Other Stories	แก้วหยดเดียว	Kaeo yot diao	Sri Dao Rueang	Rachel V. Harrison	1994 Duangkamol
Behind the Painting and Other Stories	ข้างหลังภาพ	Khang lang phap	Sri Burapha	David Smyth	2000 Silkworm Books
Chalida	ชลิดา	Chalita	Salisa Pin-khayam	Nipha	Silkroad
A Scattered World	โลกที่กระจัดกระจาย	Lok thi krachat krachai	Siriwon Kaeokan	Marcel Barang	Phachonphai
The Murder Case of Tok Imam Storpa Karde	กรณีฆาตกรรม โต๊ะอิหม่ามสะตอปา การ์เด	Korani khatakam to imam satopa ka-de	Siriwon Kaeokan	Marcel Barang	2010 Phachonphai
The Loneliness in Asia	ความว้าเหวแห่งเอเชีย	Khwam wawe haeng echia	Siriwon Kaeokan	Marcel Barang and Co.	Phachonphai

The Path of Tiger	ทางเสือ	Thang suea	Sila Khomchai	Marcel Barang, Phongdeit Jiangphatthanarkit	
Wanlaya's Love	ความรักของวัลยา	Khwaamrak khong Wanlaya	Seni Saowaphong	Marcel Barang	Thai Modern Classics
The Circus of Life	ละครแห่งชีวิต	Lakhon haeng chiwit	M.C.Akatdam-	Marcel Barang	
The Dreams of an Idealist	เมื่อนิมิตร (ความฝัน ของนักอุดมคติ)	Mueang nimit	Nimitmongkon Nawarat	David Smyth	Silkworm Books 1999
A Collection of Poetry by Angkarn Kalayanapong	รวมบทกวีของ อังคาร กัลยาณพงศ์	Ruam bot kawī khong Angkarn Kalayanapong	Angkarn Kalayanapong	Saowani Niwasabut	Literary Project, National Cultural Committee
Of Time and Tide	ทะเลและกาลเวลา	Tha-le lae kanwela	Atsiri Thammachot	Marcel Barang	
Kuntong, You Will Return at Dawn	ขุนทองเจ้าจะกลับมาก เมื่อฟ้าสาง	Khun thong chao cha klap ma muea fa sang	Atsiri Thammachot	Chamnongsi Hanchenrak	Ko Kai 1987
The Brotherhood of Kaeng Khoi	ลับแล แก่งคอย	Laplae kaengkhoi	Uthis Hemamool	Peter Montalbano	Amarin 2012
The Story of Jan Darra	จัน ดารา	Chan dara	Utsana Phloengtham	Marcel Barang, Phongdeit Jiangphatthanarkit	Thai Modern Classic 1995

In the Mirror: Literature and Politics in Siam in the American Era	ในกระจก: วรรณกรรมและการเมืองสยามยุคอเมริกัน	Nai krachok: wannakam lae kan mueang sayam yuk amerikan	Benedict R. O'G. Anderson, Ruchira C.Mendiones	Duangkamol anf Cornell University Southeast Asia	1985
Reflection across Border	ร้อยมาลัยร้อยใจไร้พรมแดน	Roi malai roi chai phrom daen		Office of Contemporary Art and Culture, Ministry of Culture, Thailand	
The Lioness in Bloom: Modern Thai Fiction about Women	รวม16 เรื่องสั้นของนักเขียนไทย	Ruam 16 rueangsak khong nak khian Thai	Susan F. Kepner	University of California Press	1996

Translations from Thai into French

BOOK'S TITLE IN FRENCH	BOOK'S TITLE IN THAI	BOOK'S TITLE IN ROMANISED THAI	AUTHOR	TRANSLATOR	PUBLISHER	YEAR
La maison natale	แผ่นดินอัน	Phaen din uen	Kanokphong Songsomphan	Marcel Barang		
Citizen Dog	หมานคร	Ma nakhon	Khoy Noj	Etic Dubois	Silkroad	
Fils de l'I-Sân	ลูกอีสาน	Luk isan	Khamphun Bunthawi	Gérard Fouquet	Fayard	1991
La chute de Fak	คำพิพากษา	Kham phiphaksa	Chart Korbjitti	Marcel Barang		
Sonne l'heure	เวลา	Wela	Chart Korbjitti	Marcel Barang		
Une histoire ordinaire	เรื่องธรรมดา	Rueang thammada	Chart Korbjitti	Marcel Barang		
La couteau	มีดประจำตัว	Mit pracham tua	Chart Korbjitti	Marcel Barang		
Venin	อสรพิษ	A-sorapit	Dan-arun Saengthong	Marcel Barang		
Une histoire vieille comme la pluie	เจ้าการะเกด	Chao karaket	Dan-arun Saengthong	Marcel Barang		

L'ombre blanche: portrait de l'artiste en jeune vaurien	เงาสีขาว	Ngao si khao	Dan-arun Saengthong	Marcel Barang	2001
Seule sous un ciel dément	เดียวดายใต้ฟ้าคลั่ง	Diao dai tai fa khlang	Dan-arun Saengthong	Marcel Barang	
L'empailleur de rêves	ตีสึงสูง ชุงหนัก	Taling sung sung nak	Nikhom Raiyawa	Marcel Barang	1998
Berges hautes, troncs lourds	ตีสึงสูง ชุงหนัก	Taling sung sung nak	Nikhom Raiyawa	Jean P. A. Toureille- Lichtenstein	1995
L'homme dans l'arbre	คนบนต้นไม้	Khon bon ton mai	Nikhom Raiyawa	Sombat Khruethong	
La flûte de paddy	ปี่ซังข้าวน้อย	Pi sang khao noi	Naowarat Phongphaibun	Fédéric Debono	
Lion des siens	ไกลบ้าน	Klaiban	King Rama V	Waruni Patthamasang, Siriwan Chulakon	
Plusieurs vies	หลายชีวิตร	Lai chiwit	Kukrit Pramroj	Wilan et Christain Pellaumail	
Khiat kha kham	เขียดขาค่ำ	Khiat kha kham	Khamsing Srinawk	Atchra Chotibut, Jean-Claude Neveu	

L'Étreinte du serpent	งูเกี่ยว	Ngu kiao	Sri Daorueang	Phunsi Tapa-sanan, Christiane Le Baron
L'empreinte du tigre	ทางเสือ	Thang suea	Sila Khomchai	Marcel Barang
Khun Chang, Khun Phén: La femme, le héros et le vilain	ขุนช้าง ขุนแผน	Khun chang Khun phaen	King Rama II and various authors	Chitkasem Sibunrueang
La voix du sang	การล่มสลายของสถาบันครอบครัวที่ความรักไม่อาจเยียวยา	Kanlomsalai khong sathaban khrobkhrua thi khwam rak mai at yiaoya	Arunwadi Arunmat	Marcel Barang
Temps et marées	ทะเลและกาลเวลา	Thale lae kan wela	Atsiri Thammachot	Marcel Barang
La maison au bord de la mer	บ้านริมทะเล	Ban rim thale	Atsiri Thammachot	Atchra Chotibut, Jean-Claude Neveu

Translations from Thai into Chinese

BOOK'S TITLE IN THAI	BOOK'S TITLE IN ROMANISED THAI	AUTHOR	TRANSLATOR	PUBLISHER	YEAR
เด็กหญิงสวนกาแฟ	Dekying suan ka-fe	Me Noinawet	Phonphan Chantharonanon (edited by Fu Zhengyou)	Office of Contemporary Art and Culture, Ministry of Culture, Thailand	2011
บันทึกสี่เท้าจากหัวใจผู้รู้ บ้าน	Banthuek si thao chak huachai phuraiban	Chonprasoet Khintharak	Surasot Amonwanitchasak and Burin Sisomthawin (edited by Pei Xiaorui)	Office of Contemporary Art and Culture, Ministry of Culture, Thailand	2011
คุณปู่แวนตาโต	Khunpu waenta to	Chamaiphon Saengkrachang	Kanokphon Numthong (edited by Pei Xiaorui)	Office of Contemporary Art and Culture, Ministry of Culture, Thailand	2011
นิทานเวตาล	Nithan wetan	N.M.S.	Liang Sathiansut		
ผู้ชนะสิบทิศ	Phu chana sip thit	Ya-khob			
ฝันจริงของข้าพเจ้า	Fan ching khong khaphachao	Luean Sawaphaiwanit			
ฝันร้ายของข้าพเจ้า	Fan rai khong khaphachao	Luean Sawaphaiwanit			

หมื่นไม่เล็งของข้าพเจ้า	Muen mai khong khaphachao	Luean Sawaphaiwanit
โรมานซ์	Roman	Wisut Phonnimit
สงครามชีวิต	Songkhranchiwit	Siburapha Lin Diayi
จนกว่าเราจะพบกันอีก	Chon khwa rao cha phop kan ik	Siburapha
ช่างหลังภาพ	Khang lang phap	Siburapha
ไทยรบพม่า	Thai rop phama	Prince Damrong Rajanuphaph Hong Shengyui
ย่าแต่มังกร	Yam daen mangkon	Princess Maha Chakri Sirindhorn
ปีศาจ	Pisat	Seni Saowaphong Wiwat Rungwatthawong
ความรักของวลียา	Khwarak khong wanlaya	Seni Saowaphong Wiwat Rungwatthawong
หัวแดงโม 1-4	Hua taengmo 1-4	Ong-at Chaichanchip
หมูบินได้	Mu bin dai	Ong-at Chaichanchip
ถั่วอกหัวไฟ	Thuangok hua fai	Songsin Thiosombun
Once upon Sometime	Once upon Sometime	Songsin Thiosombun

Translations from Thai into Malaysian

BOOK'S TITLE IN THAI	BOOK'S TITLE IN ROMANISED THAI	AUTHOR	TRANSLATOR	PUBLISHER	YEAR
ดั่งสูง ชุงหนัก	Taling sung sung nak	Nikhom Raiyawa	Suwarnlerd Pro Poul, Zaharah Ibrahim	Dewan Bahasa dan Pustaka (DBP)	1991
ฟ้าบ่กัณ	Fa bo kan	Khamsing Srinawak			
โอละเห่า	O la he	Krit Luealamai		Thai-Malay Literature Exchange Program	
วิปริต 69	Wiparit 69	Jiraphat Angsumalin			
ด้วยเส้นทางที่สร้างกรอบ: คำนิ่งของจิตรกร	Duai senthang thi sang krop: kham nueng khong chitthakon	Chukiat Suthin			
อีกหนึ่งวันของตรัน	Ik nueng wan khong tran	Praphatson Sewikun			
ความน่าจะเป็น	Khvam na cha pen	Prabda Yoon			
แม่, รถไฟขบวนนี้กำลัง เดินทางออกจากเมือง	Mae, rot fai khabuan nu kam lang doen thang ok chak mueang	Phi-thak Chaibun			

ลูกชายคนชวา	Lukchai khon chawa	Phaithun Thanya
แรมนรา	Raem nara	Montri Siyong
มอญร้องไห้	Mon ronghai	Montri Siyong
อุทกภัย (กาลิมะย์)	Uthokkaphai (Kalima)	Rattanachai Manabut
รู้สึกใหม่	Rusuek mai	Wan na Chanthan
ไม่เข้าใจ	Mai khao chai	Wirot Wuthiphong
ความหวาดเหว่งเอเซีย	Khvam wawe haeng echia	Siriwon Kaeokan
บทสนทนาของคนผลิตเงิน	Botsonthana khong khon phlat thin	Angkhan Chanthathip
เด็กชายขี่ม้าในทุ่งสืบ	Dekchai suemsao nai thong ngu siphua	U-then Mahamit
หัว		
ลูกแม่โตแล้วนะ	Lukmae to laeo na	U-then Mahamit

BOOK'S TITLE IN THAI	BOOK'S TITLE IN ROMANISED THAI	AUTHOR	TRANSLATOR	PUBLISHER	YEAR
สะพานขาด	Saphan khat	Kanokphong Songsomphan	Nonako Koichi		-
โลกใบเล็กของซัลมาน	Lok bai lek khong saoman	Kanokphong Songsomphan	Iwaki Yujiro		1997
หักลิ้นช้าง	Hak lin chang	Ko Bangkok	Nonako Koichi		1995
สารวัตรเถื่อน	Sarawat thuean	Ko Bangkok	Nonako Koichi		1990
พินนางทอง	Hin nang thong	Khwanyuen Lukchan	Maki Kaneko	World PEN Forum	2008
ลูกอีสาน	Luk isan	Kamphoon Bunthawi	Hoshino Tatsuo	Toyota Foundation	1980
ครูบ้านนอก	Khru bannok	Khamman Khonkhai	Tomita Takejiro	Toyota Foundation	1980
สี่แผ่นดิน	Si phaendin	Kukrit Pramoj	Keiko Yoshikawa	Toyota Foundation	1980-1982
หลายชีวิต	Lai chiwit	Kukrit Pramoj	-	Toyota Foundation	1981
ความสุขของกะทิ	Khwam suk khong kathi	Jane Vejajiva	Mayumi Otani	Kodansha	2006
เกมอำนาจ	Kem amnat	Chaloemsak Ngaemngam	Sakurada Ikuo	Daido Life Foundation	1997

มีดประจำตัว	Mit pracham tua	Chart Korbjitti	Hoshino Tatsuo	1988
เรื่องเปรียบเทียบกับ	Rueang priapthiap	Chart Korbjitti	Seiji Udo	1997
อาการครอบกาย	Akat rop kai	Chart Korbjitti	Seiji Udo	1997
เรื่องธรรมดา	Rueang thammada	Chart Korbjitti	Seiji Udo	1997
นครไม่เป็นไร	Nakhon mai pen rai	Chart Korbjitti	Seiji Udo	1997
เวลา	Wela	Chart Korbjitti	Iwaki Yujiro	2003
คำพิพากษา	Kham phiphaksa	Chart Korbjitti	Hoshino Tatsuo	1987
บ้านของปาน	Ban khong pan	Thawan Matcharat	Nonako Koichi	1990
คู่กรรม	Khu kam	Thommayanti	Nishini Junjiro	1987
คู่กรรม	Khu kam	Thommayanti	Nishini Junjiro	1978
เมื่อคุณตาคุณยายยังเด็ก	Muea khun tha khun yai yang dek	Thipwani Sanitwong Na Ayutthaya	Mitsuko Nakamura, Michiko Tsuji, Junko Hirokawa	1995
บึงหญ้าป่าใหญ่	Bueng ya pa yai	Thepsiri Suksopha	Akiko Iijima	1987
ต่อตระกูลหม่อ	To trakun mo	Nai Phi	Iwaki Yujiro	1981
			World Short masterpiece election Southeast Asia Edition, New Japan Publisher	

ดั่งสูง ชุงหนัก	Taling sung sung nak	Nikhom Raiyawa	Akiko Iijima	2000
ผีเสื้อและดอกไม้	Phisuea lae dokmai	Nippan	Hoshino Tatsuo	1981
รวมเรื่องของนิมิตร (หนุ่ม ชานา, กระหวางคั้งกลาง นา, มือที่เปื้อนดิน)	Ruam rueang khong nimit (num chao na, krasuang khleng klang na, mue thi phuan din)	Nimit Phumthawon	Nonako Koichi	1983
สร้อยทอง	Soi thong	Nimit Phumthawon	Nonako Koichi	1990
สร้อยทอง (และนวนิยายอีก สองเรื่องของนิมิตร)	Soi thong (lae nawaniyai ik rueang khong nimit)	Nimit Phumthawon	Nonako Koichi	1999
จดหมายจากเมืองไทยเล่ม 1-2	Chotmai chak mueang thai lem 1-2	Botan	Tomita Takejiro	1979
รวมเรื่องสั้นของปราบดา	Ruam rueangsan khong prabda	Prabda Yoon	Seiji Udo	1979
เขียนถึงญี่ปุ่น	Khian thueng yipun	Prabda Yoon	Norihiko Yoshioka	2007
แพนด้า	Phaenda	Prabda Yoon	Seiji Udo	2011
พาไรโดเรียลลิก	Pharaidoria ramluek	Prabda Yoon	Seiji Udo	2012
			Tokyo University of Foreign Studies Shuppankai Magazine	

นอนใต้ท้องของหนาว	Non tai la-ong nao	Prabda Yoon	Seiji Udo	SEA Literature Journal Vol 12	2014
เรื่องรัก น้อยนิด มหาศาล	Rueangrak noi nid mahasan	Prabda Yoon	Norihiko Yoshioka	Sony Magazines	2004
แม่โจง	Mae khong	Pongpon A-direksan	Nonako Koichi		2000
โจรสลัดแห่งดงรูเตา	Jon salat haeng tarutao	Pongpon A-direksan	Nonako Koichi		2000
ดิฉันไม่ใช่โสเภณี	Dichan mai chai sopheni	Phakamat Pricha	-	Mekong	1994
รามเกียรติ์บทละคร	Rammakian botlakhon	King Rama III	Nose Kazuo		1991
เจ้าฟ้า	Chaofa	Phiriya Phanasuwan	Ikuo Sakurada	Mekong	1987
โอบยบินไปจากวัยเยาว์	Boibin pai chak wai yao	Phaithun Thanya	Nonako Koichi		1990
นกเขาไฟ	Nok khao fai	Phaithun Thanya	Nonako Koichi		1990
เมืองนิมิตร	Mueang nimit	Nimitmongkhon Nawarat M.R.	Mineko Yoshioka	Daido Life Foundation	2009
รวมหนังสือสองเล่มคือ 'ครู สลัม: ประทีป อึ้งทรงธรรม' ของสุมิตร เทมสธิด กับ 'สลัม: ปัญหาและแนว ทางแก้ไข' ของม.ว.ว.อ.คิน รัฟฟัท	Ruam nangsue song lem khue 'khru salam: prathip uengsongtham' khong sumit hemsathon kap 'salam: panha lae naew thang kaekhai' khong Akin Raphiphat M.R.	Akin Raphiphat M.R. and Sunmit Hemsathon	Nonako Koichi	Daido Life Foundation	1987

รวมเรื่องสั้นของมนัส จรรย์งค์	Ruam rueangsan khong manat chanyong	Manat Chanyong	Renuka Musikasinthorn	Toyota Foundation	1991
พุ่มหาราช เล่ม 1-2	Thung maharat lem 1-2	Malai Chuphinit	Tomita Takejiro	Toyota Foundation	1981
ทางออกที่ถูกปิด	Thang ok thi thuk pit	Maitri Limpichat	Iwaki Yujiro	World Short masterpiece election Southeast Asia Edition, New Japan Publisher	1981
นายพันใต้ดิน	Naiphan tai din	Roi Ritthiron	-	Mekong	1982
ฟ้ากับ	Fa bo kan	Lao Khamhom	Hoshino Tatsuo	Mekong	1988
เขียดดำคำ	Khiat kha kham	Lao Khamhom	Iwaki Yujiro	World Short masterpiece election Southeast Asia Edition, New Japan Publisher	1981
บนเส้นลาด	Bon sen luat	Wat Wanyangkun	Mineko Yoshioka	Daido Life Foundation	1989
ไกชน	Kai chon	Wanit Charungkit-anan	Seiji Udo		1999
ประชาธิปไตยบนเส้นขนาน	Prachathippatai bon sen khaman	Win Lyovarin	Nonako Koichi		1999
อาเพศกำสรวล	Aphet kamsuan	Win Lyovarin	Iwaki Yujiro		1997

รวมเรื่องสั้นของวินทร์ชื่อ 'Immoral Unreal'	Ruam rueangsans khong win chue 'Immoral Unreal'	Win Lyovarin	Seiji Udo	International Language and Culture Foundation	2002
งู	Ngu	Wimon Sainimnuan	Sakurada Ikuo		1992
ต้มกับญี่ปุ่น	Tam kap yipun	Wisut Phonnimit	-	Mekong	2006
มะม่วงจิ้ง	Mamuang chang	Wisut Phonnimit	-	-	2006
Everyday everything	Everyday everything	Wisut Phonnimit	-	-	2006/2013
HESHEIT	Hiehi-it	Wisut Phonnimit	-	-	2009/2012
ROMANCE	Roman	Wisut Phonnimit	-	-	2010
แม่สาวดู	Mae salu	Sri Daorueang	Iwaki Yujiro		1997
-	-	Sri Daorueang	Iwaki Yujiro		1997
-	-	Sri Daorueang	-		1997
น้ำตาลไหลเสียงเบ	-	Sri Daorueang	Yumiko Udo	SEA Literature Journal Vol 12	2014
ชายผ้าเหลือง	Chai pha lueang	Sri Daorueang	Iwaki Yujiro		1981
แลไปข้างหน้า	Lae pai khang na	Siburapha	Ando Hiroshi	Toyota Foundation	1981
ข้างหลังภาพ	Khang lang phap	Siburapha	Onozawa Masaki-Nittaya	Kyushu University Press	1982

ผจญบาป	Phachon bap	Siburapha	Seiji Udo	Daido Life Foundation	2008
ครอบครัวกลางถนน	Khropkhrua klang thanon	Sila Khomchai	Iwaki Yujiro		1997
ข้าวนอกนา	Khao nok na	Sifa	Nonako Koichi	Toyota Foundation	1981
ใต้ฟ้าสี่คราม	Tai fa sikhram	Sifa	Sakurada Ikuo	Toyota Foundation	1982
กำแพง	Kamphaeng	Suchat Sawasdsri	Matsuyama Osame	Asahi Shimbun February Issue	1971
สวนสัตว์	Suansat	Suwanni Sukhontha	Mineko Yoshioka		1983
เขาชือกานต์	Khao chue kan	Suwanni Sukhontha	Iwaki Yujiro	Toyota Foundation	1988
รวมหนังสือสองเล่ม 'คนเขียนหนังสือ' กับ 'คนอ่านหนังสือ'	Ruam nangsue song lem 'khon khian nangsue' kap 'khon an nangsue'	Sathian Janthimathorn	Mineko Yoshioka	Daido Life Foundation	1987
ชัยชนะของคนแพ้	Chaichaina khong khon phae	Seni Saowaphong	Mineko Yoshioka	Daido Life Foundation	2004
ดิน น้ำ และดอกไม้	Din nam lae dokmai	Seni Saowaphong	Mineko Yoshioka	Daido Life Foundation	1991
ปีศาจ	Pisat	Seni Saowaphong	Iwaki Yujiro	Toyota Foundation	1980
อยู่กับกิ้ง	Yoo kap kong	Yok Burapha	Hoshino Tatsuo	Toyota Foundation	1981

คืนฟ้าหนาว	Khuen fa nao	Amnat Yensabai	Sato YuriKo	Toyota Foundation	1990
บ้านเด็ก	Ban dek	Amnat Yensabai	Nonako Koichi		1990
หนังสือไป	Nangsue po	Udom Taephanit	Noboru Shiraishi		2002
รวมหนังสือสองเล่มคือ 'ครู สลัม: ประทีป อึ้งทรงธรรม' ของสุมิตร เหมสกล กับ 'สลัม: ปัญหาและแนว ทางแก้ไข' ของม.ร.ว.อดิน รพีพัฒน์	Ruam nangsue song lem khue 'khru salam: prathip uengsongtham' khong sumit hemsathon kap 'salam: panha lae naew thang kaekhai' khong Akin Raphiphat M.R.	Akin Raphiphat M.R. and Sunmit Hemsathon	Nonako Koichi	Daido Life Foundation	1987
รวมข้อเขียนเกี่ยวกับจิตร ภูมิศักดิ์ (บทสัมภาษณ์ของ ทองใบ ทองเปาด์, ทวีป วร ดิลก, ภิรมย์ ภูมิศักดิ์ และ บทกวีของจิตร ด้วย)	Ruam khokhian kiao kap chit phumisak (bot samphat khong thongbai thongpao, thawip woradilok, phirom phumisak lae bot kawi khong chit duai)		Kazuko Shoji		1980

หนังสือรวมนิทานไทย	Nangsue ruam nithan thai	Mikio Mori	ChikumaShobo	1980
รวมเรื่องสั้นของไทยร่วม สมัยเล่ม 1-2	Ruam rueang san khong thai ruam samai lem 1-2	Takejiro Tomita	Toyota Foundation	1982-1984
รวมเรื่องสั้นของไทยฉบับ สองภาษา	Ruam rueangsan khong thai chabap song phasa	Yujiro Iwaki	DaigakuShorin	1983
นางรำ บทกวีและเรื่องสั้น ดีเด่น **	Nangram botkawi lae rueangsan diden	Yujiro Iwaki	Daido Life Foundation	1990
รวมบทกวีร่วมสมัยไทย	Ruam botkawi ruam samai thai	Mineko Yoshioka	Daido Life Foundation	1994
นักเขียนไทยดีเด่น	Nakkhian thai diden	Iwaki Yujiro	Daido Life Foundation	1999
รวมเรื่องสั้นไทยร่วมสมัย โพสตีโมเดิร์น	Ruam rueangsan thai ruam samai pot modoen	Mineko Yoshioka	Daido Life Foundation	2012

Appendix 2: Index Translationum Database

UNESCO. 2014. Index Translationum: UNESCO Culture Sector, Bibliographic Search. [Online]. [Accessed on 11 September 2015]. Available from : <http://www.unesco.org/xtrans/>.

2.1 Preview of the database

Index Translationum - World Bibliography of Translation

The Index Translationum is a list of books translated in the world, i.e. an international bibliography of translations. The Index Translationum was created in 1952.

The database contains cumulative bibliographical information on books translated and published in about one hundred of the UNESCO Member States between 1979 and 2009 and totals more than 2,000,000 entries in all disciplines: literature, social and human sciences, natural and exact sciences, art, history and so forth.

• Search the online database

The references registered before 1979 can be found in the printed editions of the Index Translationum, available in all National Depository Libraries and at the UNESCO Library in Paris.

By publishing this list, to serve as a reference work, UNESCO provides the general public with an irreplaceable tool for making bibliographical inventories of translations on a worldwide scale. International cooperation makes the "Index Translationum" a work tool that is unique in the world. Each year, the bibliography centres or national libraries in the participating countries send the UNESCO Secretariat bibliographical data on translated books in all fields of Knowledge. Periodicals, articles from periodicals, patents and treatises are not included.

Index Translationum celebrated its 60th anniversary in 2012. To celebrate this day, a debate on the unfinished and the future of this tool was held on April 23rd, 2012 at UNESCO's Headquarters.

This event brought together Index Translationum users as well as experts in translation field and book marketing specialists.

Contact Us
 Member State:
 e-mail: info@xtrans.unesco.org

Index Translationum - World Bibliography of Translation

Bibliographic Search

Please enter one or more search criteria:
 You can enter the 1 digit as the first character in the search field for author, translator, editor, place, publisher, country, do not use apostrophes in the search field.

Author:

Words from original or translation title:

Original Language: Target Language:

Country: Place: Publisher:

Translator: Editor: Subject:

Year: From year: To year:

Search

Control Search: ☐ and ☐ or

Control fields with: ☐ and ☐ or

2.2 List of Translated Modern Thai Literature Derived from the Index Translationum¹

YEAR	AUTHOR	BOOK TITLE	TARGET LANGUAGE	TRANSLATED TITLES	TRANSLATOR	PLACE OF PUBLICATION
1980	คำพูน คนไค (Khammāan Khonkhai)	ครูบ้านนอก (<i>Khruu Bāannōok</i>)	Japanese	<i>Inaka no sensei</i>	Takejirō, Tomita	Tokyo: Imura bunka jigyō-sha
1980	คำพูน บุญทวี (Khamphun Bunthawi)	ลูกอีสาน (<i>Luk Isan</i>)	Japanese	<i>Tōhoku-Tai no ko</i>	Tatsuo, Hoshino	Tokyo: Imura bunka jigyō-sha
1980	คำสิงห์ ศรีนอก (Khamsing Srinawk)	ฟ้าบ่กั้น (<i>Fah Baw Kan</i>)	Swedish	<i>Ett dammkorn under dina fötter: noveller från Thailand</i>	Trankell, Arne	Stockholm: Norstedt
1980-2	ศีกฤทธิ์ ปราโมช (Kukrit Pramoj M.R)	สี่แผ่นดิน (<i>Sii phaendin</i>) 1-5	Japanese	<i>Ocho yondai-ki 1-4</i>	Keiko, Yoshikawa	Tokyo: Imura bunka jigyō-sha
1980	เสนีย์ เสาวพงศ์ (Sēnī Saowaphong)	ปีศาจ (<i>Pisat</i>)	Japanese	<i>Pisat</i>	Yūjirō, Iwaki	Tokyo: Himura bunka jigyō-sha
1981	ศีกฤทธิ์ ปราโมช (Kukrit Pramoj M.R)	หลายชีวิต (<i>Lai chivit</i>)	Japanese	<i>Ikuta no seimei</i>	Renuka, Musikasinthorn	Tokyo: Imura bunka jigyō-sha

¹ The Thai-English transliteration styles of this appendix (Books title and Authors names) are based on the original transliteration available on the database.

1981	มกุฏ อรฤดี (Makut Onrudee)	ผีเสื้อและดอกไม้ (<i>Phisua lae dokmai</i>)	Japanese	<i>Chô to hana</i>	Hoshino, Tatsuo	Tokyo: Imura bunka jigyôsha
1981	ริชมอง (Rīamqēng)	ทุ่งมหาธาต (Thūng Mahāārāat)	Japanese	<i>Daiôgahara</i>	Tomita, Takejirô	Tokyo: Imura bunka jigyôsha
1981	ลีฟ้า (Sīfā)	ข้าวอกนา (<i>Khao nok na</i>)	Japanese	<i>Umisuterareta kodomotachi</i>	Nonaka, Kôichi	Tokyo: Imura bunka jigyôsha
1981	ศรีบูรพา (Sriburapa)	แลไปข้างหน้า (<i>Lae pai kang na</i>)	Japanese	<i>Mirai o mitsumete</i>	Andô, Hiroshi	Tokyo: Imura bunka jigyôsha
1981	หยก บุรพา (Yok Burapha)	อยู่กับกิ้ง (<i>Yu kap kong</i>)	Japanese	<i>Chûgoku jîsan to ikiru</i>	Hoshino, Tatsuo	Tokyo: Imura bunka jigyôsha
1981	โบตัน (Botan)	จดหมายจากเมืองไทย (<i>Chotmai chak mueang thai</i>)	Polish	<i>Listy z Bangkoku</i>	Zakrzewskie, Anna; Zakrzewskie, Bogna	Warszawa: Czytelnik
1982	คำหมาน คนไค (Khammāan Khonkhai)	ครูบ้านนอก (<i>Khruu Bāannôok</i>)	English	<i>The teachers of Mad Dog Swamp</i>	Wijeyewardene, Gehan	Saint Lucia, QLD: University of Queensland Press
1982	ศรีบูรพา (Sriburapa)	ช่างหลังภาพ (<i>Khang lang phap</i>)	Japanese	<i>E no ura</i>	Onozawa, Masaki	Fukuoka: Kyûshûdaigaku shuppankai

1982	สีฟ้า (Sīfā)	ใต้ฟ้าสี่คราม (<i>THA fa si khram</i>)	Japanese	<i>Aoi sora no shitade</i>	Sakurada, Ikuo	Tokyo: Imura bunka jigyōsha
1982	รอย ฤทธิรงค์ (Roy Ritthiron)	นายพันใต้ดิน (<i>Naiphān tai dīn</i>)	Japanese	<i>Chika no taisa</i>	Hoshino, Tatsuo	Tokyo: Mekon
1983, 1996	สุวรรณิ สุคนธา (Suwanni Sukonthā)	สวนสัตว์ (Suan sat)	Japanese	<i>Sārapi no saku kisetsu</i>	Yoshioka, Mineko	Tokyo: Dandansya
1984 ²	โบตัน (Botan)	จดหมายจากเมืองไทย (<i>Chotmai chak mueang thai</i>)	Hebrew	<i>Mikhtavim mi- thailand</i>	Yerushalmi, Varda	Tel Aviv: Sifriat Poalim
1984	Various authors/PEN International Thailand Center	N/A	English	<i>Thai PEN Anthology : short stories and poems of social conciousness</i>	N/A	Bangkok: PEN International Thailand Center
1985	คำสิงห์ ศรีนอก (Khamsing Srinawlk)	ฟ้าบ่กั้น (<i>Fah Baw Kan</i>)	Danish	<i>Støvkrøn under dine fødder</i>	Plenge, Vagn	Brønshøj: Hjulet
1986	ดวงใจ (Duang Chai)	บ่วงกรรม (<i>Buang kamm</i>)	Japanese	<i>Gō no wana</i>	Yoshioka, Mineko	Suita: Daidō seimei kokusai bunka kikin
1987	ชาติ กอบจิตติ (Chat Kobjitti)	คำพิพากษา (<i>Khamphiphaksa</i>)	Japanese	<i>Sabaki</i>	Hoshino, Tatsuo	Tokyo: Imura bunka jigyōsha

² Retranslated from English

1987	ประชา พูนวิวัฒน์ (Prachā Phūnwiwat)	เสร็จจน ได้ลิ้น (Set ḥon dai sī nā)	English	<i>The mystery of the severed fingers</i>	Strehlow, Ted	Melbourne: Melbourne College of Advanced Education
1987	ป.อินทรปาลิต (Pō 'Inthrapalit)	อายผู้หญิง (Aaj phuujiin)	English	<i>Girl-shy</i>	Strehlow, Ted	Melbourne: Melbourne College of Advanced Education
1987	เทพศิริ สุขโสภา (Dhepsiri Sooksopa)	บึงหญ้าในป่าใหญ่ (Bunya payai)	Japanese	<i>Numa no hotori no kodomo tachi</i>	Iijima, Akiko	Tokyo: Kaiseisha
1988	ลีฟ้า ลดาวัลย์ (Sīfā Ladāwan)	ข้าวอกนา (Khao nok na)	English	<i>Wild rice</i>	Strehlow, Ted	Melbourne: Melbourne College of Advanced Education
1991	คำพูน บุญทวี (Kamphoon Boontawee)	ลูกอีสาน (Luk Isan)	French	<i>Fils de l'Isan</i>	Fouquet, Gérard	Paris: Fayard
1991	คำสิงห์ ศรีนอก (Khamsing Srinawk)	ฟ้าบ่กั้น (Fah Baw Kan)	English	<i>The politician and other stories</i>	Garden, Domnern	Oxford: Oxford University Press
1991	นิคม รายชา (Nikhom Rāiyawā)	ตลิ่งสูง ชุงหนัก (Taling sūng sung nak)	English	<i>High banks and heavy logs</i>	Strehlow, Ted	Melbourne: s. n.

1991	ศักดิ์ชัย บำรุงพงศ์ (Sakdichai Bamrungphong)	ดิน น้ำ และดอกไม้ (Din nam lae dawkmái)	Japanese	<i>Ti mizu sosite hana</i>	Yosioka Mineko	Suita: Daidô seimei kokusai bunka kikin
1991	สำราญ สิงห์ (Samruam Singh)	N/A	English	<i>Voices from the Thai countryside : the short stories of Samruam Singh</i>	Bowie, Katherine Ann	Madison, WIS: University of Wisconsin Press
1992	ชาติ กอบจิตติ (Tehát Kojjitti)	เรื่องธรรมดา (Revang thammadá)	French	<i>Une histoire ordinaire : récits</i>	Barang, Marcel	Arles: P. Picquier
1992	ดอกไม้สด (Dōkmai Sot)	กรรมเก่า (Kam kao)	English	<i>A secret past</i>	Strehlow, Theodor James	Ithaca, N.Y.: Southeast Asia Program Cornell University
1992	วิลิต ไพรณมวน (Wimon Sainimuan)	งู (Ngu)	Japanese	<i>Hebi</i>	Sakurada Ikuo	Tokyo: Mekon
1994	ก.สุรางคนางค์ (K.Surangkhanang)	หญิงคนชั่ว (Ying khon chua)	English	<i>The prostitute</i>	Smyth, David	Oxford: Oxford University Press
1994	ผกา ศุภปริชา (Phakamat Pricha)	คืนที่ไม่ใช่โสเภณี (Dichan mai chai soophenii)	Japanese	<i>Watakushi wa syôhu zyanai</i>	Isii Mieko	Tokyo: Mekon

1995	ศรีบูรพา และคนอื่นๆ (Sībūraphā; (Kulāp Sāipradit; et al.))	N/A	English	<i>Kulap in Oz : a Thai view of Australian life and society in the late 1940s</i>	N/A	Clayton, VIC: Monash University
1995	สุมิตร เหมสออล (Sumitr Hemasathol)	หมอมแมกไซไซ (<i>Mor magsaisay</i>)	Japanese	<i>Isân no isya</i>	Sakata Kumiko	Osaka: Daidô seimei kokusai bunka kikin
1996	Various authors	N/A	English	<i>The Lioness in bloom : modern Thai fiction about women</i>	Kepner, Susan Fulop	Berkeley, CALIF: University of California Press
1997	เฉลิมศักดิ์ แห่งมงาม (Chaleumsak Ngenmgam)	เกมอำนาจ (<i>Gem amnat</i>)	Japanese	<i>Gemu amunato</i>	Sakurada Ikuo	Osaka: Daidô seimei kokusai bunka kikin
1997	นิตม รายชา (Nikom Rayawa)	ตลิ่งสูง ชุงหนัก (<i>Taling soong sung nak</i>)	French	<i>L'empailleur de rêves : roman</i>	Barang, Marcel	La Tour-d'Aigues: Éditions de l'Aube
1998	N/A	N/A	English	<i>The Sergeant's garland and other stories</i>	Smyth, David; Chitakasem, Manas	Oxford: Oxford University Press
1998	นิตม รายชา (Nikom Rayawa)	ตลิ่งสูง ชุงหนัก (<i>Taling soong sung nak</i>)	Korean	<i>Gapareun gangdug mugeoun tongnamu</i>	Bagsunceol	Seoul: Badachulpansa

2000	นิคม รายชา (Nikom Rayawa)	ตลิ่งสูง ชุงหนัก (<i>Taling soong sung nak</i>)	Japanese	<i>Yomugawa</i>	Iizima Akiko	Tokyo: Dandansya
2001	นิคม รายชา (Nikom Rayawa)	ตลิ่งสูง ชุงหนัก (<i>Taling soong sung nak</i>)	French	<i>L'empailleur de rêves</i>	Barang, Marcel	Villegly: Encre bleue
2001	เสน่ห์ สังข์สูง (Saneh Sangsuk)	เงาสีขาว (<i>Ngao sí káo</i>)	French	<i>L'ombre blanche : portrait de l'artiste en jeune vaurien : roman</i>	Barang, Marcel	Paris: Éditions du Seuil
2001	เสน่ห์ สังข์สูง (Saneh Sangsuk)	อสรพิษ (<i>Assorrapit</i>)	Catalan	<i>Verí</i>	Folch i Camarasa, Ramon	Barcelona: La Campana
2002	เสน่ห์ สังข์สูง (Saneh Sangsuk)	อสรพิษ (<i>Assorrapit</i>)	Spanish	<i>Veneno</i>	Sancho, Isabel	Barcelona: Plaza & Janés
2002	เสน่ห์ สังข์สูง (Saneh Sangsuk)	อสรพิษ (<i>Assorrapit</i>)	Modern Greek	<i>Farmaki</i>	Gazis, Evangelos	Athina: Chatzinikoli
2002	เสน่ห์ สังข์สูง (Saneh Sangsuk)	อสรพิษ (<i>Assorrapit</i>)	French	<i>Venin</i>	Barang, Marcel	Auvers-sur-Oise: À vue d'oeil
2002	ชาติ กอบจิตติ (Tchát Kopjitti)	เวลา (<i>Wéla</i>)	French	<i>Sonne l'heure</i>	Barang, Marcel	Paris: Éditions du Seuil
2002	วินทร์ เลียววาริน (Win Iyaovarin)	Immoral Unreal	Japanese	<i>Immoraru anriaru : Gendai tai bungaku uin ryowarin tanpensyuu</i>	Udo, Seizi	Tokyo: s. n.

2002, 2005	เสน่ห์ สังข์สุข (Saneh Sangsuk)	อสรพิษ (<i>Assorrapit</i>)	French	<i>Venin : récit</i>	Barang, Marcel	Paris: Éditions du Seuil
2003	เสน่ห์ สังข์สุข (Saneh Sangsuk)	เงาสีขาว (<i>Dao si kao</i>)	Spanish	<i>La sombra blanca : retrato del artista canalla</i>	Bueno García, Antonio	Barcelona: ElCobre
2003	ชาติ กอบจิตติ (Tchât Kojitti)	คำพิพากษา (<i>Kampipáksâ</i>)	French	<i>La chute de Fak</i>	Barang, Marcel	Paris: Éditions du Seuil
2003	ชาติ กอบจิตติ (Chat Kojitti)	เวลา (<i>Weelaa</i>)	Japanese	<i>Toki</i>	Iwaki, Yuuzirou	Osaka: Daidou seimei kokusai bunka kikin
2003	ศิกฤทธิ ปราโมช (Kukrit Pramoj M.R)	หลายชีวิต (<i>Lai Chiwit</i>)	French	<i>Plusieurs vies</i>	Pellaumail, Christian; Pellaumail, Wilawan	Paris: Langues et mondes-l'Asiathèque
2004	ปราบดา หยุ่น (Prabda Yoon)	เรื่องรักน้อยนิดมหาศาล (<i>Rueang rak noinid mahasan</i>)	Japanese	<i>Tikyuu de saigo no hutari</i>	Yosioka, Norihiko	Tokyo: Soni magazinzu
2004	เสน่ห์ สังข์สุข (Saneh Sangsuk)	เจ้ากระเทด (<i>Djao Kárakét</i>)	French	<i>Une histoire vieille comme la pluie : roman</i>	Barang, Marcel	Paris: Éditions du Seuil
2004	เสนีย์ เสาวพงศ์ (Seni Sauvapong)	ชัยชนะของคนแพ้ (<i>Chaichana khong khon phae</i>)	Japanese	<i>Haisya no syouri</i>	Yosioka, Mineko	Osaka: Daidou Life Foundation

2005 ³	เสนห์ สังข์สุข (Saneh Sangsuk)	เงาสีขาว (<i>Dao si kao</i>)	Spanish	<i>La sombra blanca : retrato del artista canalla</i>	Bueno García, Antonio	Barcelona: Planeta-De Agostini
2006 ⁴	เจน (งามพรรณ) เวชชาชีวะ (Jane Vejjajiva)	ความสุขของกะทิ (<i>Khwam suk khong kathi</i>)	French	<i>Le bonheur de Kati</i>	Marchand, Alice	Paris: Gallimard jeunesse
2007	ปราดา หุ่่น (Prabda Yoon)	N/A	Japanese	<i>Kagami no naka o kazoeru</i>	Udo, Seizi	Tokyo: Taihun bukusu zyapan

³ Different publisher from the 2003 Spanish edition.

⁴ Retranslated from English version

Appendix 3: The Translation of Modern Thai Literature Selected by Marcel Barang

3.1 Preview of Barang's Site

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3.2 List of Translated Modern Thai Literature by Marcel Barang

Translated Modern Thai Novels into English⁵

ORIGINAL AUTHOR	ORIGINAL TITLE (TRANSLITERATION)	TRANSLATED TITLE	TARGET LANGUAGE
เสนห์ สังข์สุข (Saneh Sangsuk)	เงาสีขาว (<i>Ngao si khao</i>)	<i>The White Shadow</i>	English
ศรีบุรพา (Siburapha)	ข้างหลังภาพ (<i>Khang lang phap</i>)	<i>Behind the Picture</i>	English
ดอกไม้มืด (Dokmai sot)	ผู้ดี (<i>Phudi</i>)	<i>Noblesse Oblige</i>	English
บุญเหลือ เทพยสุวรรณ (Bunluea Thepphayasuwan)	หญิงวิเศษ (<i>Thu-tiyawiset</i>)	<i>Thutiyawiset</i>	English
ก.สุรางคนางค์ (K. Surangkhanang)	หญิงคนชั่ว (<i>Ying khon chua</i>)	<i>The Fallen Woman</i>	English
วานิช จรุงกิจอนันต์ (Wanit Charungkit-anan)	แม่เบี้ย (<i>Mae bia</i>)	<i>Cobra</i>	English
เสนีย์ เสาวพงศ์ (Seni Saowaphong)	ปีศาจ (<i>Pisat</i>)	<i>Ghosts</i>	English
เสนีย์ เสาวพงศ์ (Seni Saowaphong)	ความรักของวัลยา (<i>Khvam rak khong wanlaya</i>)	<i>Wanlaya's Love</i>	English
ชาติ กอบจิตติ (Chat Kopchitti)	พันธุ์หมาบ้า (<i>Phan ma ba</i>)	<i>Mad Dogs & Co</i>	English
ชาติ กอบจิตติ (Chat Kopchitti)	คำพิพากษา (<i>Kham phiphaksa</i>)	<i>The Judgment</i>	English

⁵ Some titles were translated by Phongdeit Jiangphatthanarkit, yet selected and edited by Barang.

ศิดา โคมฉาย (Sila Khomchai)	ทางเสือ (Thang suea)	<i>The Path of the Tiger</i>	English
ประภัสสร เสวิกุล (Praphatson Sewikun)	เวลาในขวดแก้ว (Wela nai khuat kaeo)	<i>Time in a Bottle</i>	English
อัศศิริ ธรรมโชติ (Atsiri Thammachot)	ทะเลและกาลเวลา (Tha-le lae kanwela)	<i>Of Time and Tide</i>	English
ถนน มหาปาระยะ (Thanom Mahapaoraya)	พลายมลิวัลย์ (Phlai maliwan)	<i>An Elephant Named Maliwan</i>	English
อุษณา เฟื่องธรรม (Utsana Phloengtham)	เรื่องของจันดารา (Rueang khong chan dara)	<i>The Story of Jan Darra</i>	English
วิมล ไทรนันท (Wimon Sainimnuan)	งู (Ngu)	<i>Snakes</i>	English
มาลัย ชูพินิจ (Malai Chuphinit)	ทุ่งมหาธาตุ (Thung maharat)	<i>The Field of the Great</i>	English
อากาศคำเที่ยง ทรัพย์พัฒน์ (Akatdamkoeng Raphiphat)	ละครแห่งชีวิต (Lakhon haeng chiwit)	<i>The Circus of Life</i>	English
ศีกฤทัย ปราโมช (Kukrit Pramoj)	สี่แผ่นดิน (Si phaendin)	<i>Four Reigns</i>	English
N/A	N/A	<i>The 20 Best Novels of Thailand</i>	English
เสน่ห์ สังข์สุข (Saneh Sangsuk)	เดิวยดายใต้ฟ้าคลั่ง (Diaodai tai fa klang)	<i>Under a Demented Sky</i>	English
วิวัฒน์ เลิศวิวัฒน์วงศ์ (Wiwat Loetwiwatwongsa)	โรงแรมอัลฟาลัส (Rongraem ao-fa-wio)	<i>Alphaville Hotel</i>	English
ชาติ กอบจิตติ (Chat Kopchitti)	เวลา (Wela)	<i>Time</i>	English
ชาติ กอบจิตติ (Chat Kopchitti)	หมาป่าลอยน้ำ (Ma nao loi nam)	<i>Carrion Floating By</i>	English
วิมล ไทรนันท (Wimon Sainimnuan)	คนทรงเจ้า (Khon songchao)	<i>The Medium</i>	English

วิมล ไทรนันท (Wimon Sainimuan)	อมตะ (A-mata)	<i>Immortal</i>	English
วิมล ไทรนันท (Wimon Sainimuan)	เจ้าแผ่นดิน (Chao phaendin)	<i>Lord of the Land</i>	English
วิมล ไทรนันท (Wimon Sainimuan)	โคกพระนาง (Khok phranang)	<i>Khok Phranang</i>	English
ศิริว แก้วกาญจน์ (Siriwon Kaeokan)	กรณีฆาตกรรมโฆะอิหม่ามสะตอปา การ์เด (Korani khattakam-to imam satopa ka-de)	<i>The Murder Case of Tok Imam Storpa Karde</i>	English
ศิริว แก้วกาญจน์ (Siriwon Kaeokan)	โลกที่กระจัดกระจาย (Lok thi krachat krachai)	<i>A Scattered World</i>	English

Compilation of Translated Modern Thai Short Stories into English

ORIGINAL AUTHOR	ORIGINAL TITLE (TRANSLITERATION)	TRANSLATED TITLE	TARGET LANGUAGE
Various Authors	Various Titles	9 THAI SHORT STORIES - 2009	English
Various Authors	Various Titles	10 THAI SHORT STORIES - 2010	English
Various Authors	Various Titles	12 THAI SHORT STORIES - 2012	English
Various Authors	Various Titles	13 THAI SHORT STORIES - 2013	English
Various Authors	Various Titles	14 THAI SHORT STORIES - 2014	English
วิวัฒน์ เลิศวิวัฒน์วงศ์ (Wiwat Loetwiwatwongsa)	ยูโทเปีย ชำรุด (<i>Yuthopia chamrut</i>)	A DAMAGED UTOPIA ⁶	English
วินทร์ เลียววาริณ (Win Lyovarin)	ชู (Chu)	LOVER ETC	English
ชาติ กอบจิตติ (Chat Kopchitti)	เรื่องธรรมดา (<i>Rueang thammada</i>)	An Ordinary Story	English
ชาติ กอบจิตติ (Chat Kopchitti)	เรื่องสั้นของชาติ กอบจิตติ (๑๓ เรื่อง) (<i>Rueang san khong chat kopchitti (13 rueang)</i>)	A Baker's Dozen	English
เสน่ห์ สังข์สุข (Saneh Sangsuk)	อสรพิษ (<i>A-sorapit</i>)	Venom	English
วินทร์ เลียววาริณ (Win Lyovarin)	โลกสามใบของราชันย์ เอกเทศ (<i>Lok sam bai khong rat ekkathet</i>)	Rart Eikkathet's Three Worlds	English

⁶ Bilingual version

Translated Modern Thai Novels into French

ORIGINAL AUTHOR	ORIGINAL TITLE (TRANSLITERATION)	TRANSLATED TITLE	TARGET LANGUAGE
อรุณวดี อรุณมาศ (Arunwadi Arunmat)	การล่มสลายของสถาบันครอบครัวที่ความรักไม่อาจเยียวยา (<i>Kan lomsalai khong sathaban khropkhrua thi khwam rak mai at yiaoya</i>)	<i>La Voix du Sang</i>	French
ศิลา โคมฉาย (Sila Khomchai)	ทางเสือ (<i>Thang suea</i>)	<i>L'Empreinte du Tigre</i>	French
อัศศิริ ธรรมโชติ (Atsiri Thammachot)	ทะเลและกาลเวลา (<i>Tha-le lae kanwela</i>)	<i>Temps Et Marées</i>	French
เสน่ห์ สังข์สุข (Saneh Sangsuk)	เงาสีขาว (<i>Ngao si khao</i>)	<i>L'Ombre Blanche</i>	French
เสน่ห์ สังข์สุข (Saneh Sangsuk)	เจ้ากระเทย (<i>Chao karaket</i>)	<i>Une Histoire Vieille Comme la Pluie</i>	French
ชาติ กอบจิตติ (Chat Kopchitti)	คำพิพากษา (<i>Kham phiphaksa</i>)	<i>La Chute de Fak</i>	French
ชาติ กอบจิตติ (Chat Kopchitti)	เวลา (<i>Wela</i>)	<i>Sonne L'Heure</i>	French
นิคม รายยาวา (Nikhom Raiyawaw)	ตลิ่งสูง ชุงหน้ก (<i>Taling sung sung nak</i>)	<i>L'Empailleur De Rêves</i>	French

Compilation of Translated Modern Thai Short Stories into French

ORIGINAL AUTHOR	ORIGINAL TITLE (TRANSLITERATION)	TRANSLATED TITLE	TARGET LANGUAGE
เสน่ห์ สังข์สุข (Saneh Sangsuk)	อสรพิษ (A-sorapit)	Venin	French
กนกพงศ์ สงสมพันธุ์ (Kanokphong Songsomphan)	บ้านเกิด (Ban koet)	La Maison Natale	French
ชาติ กอบจิตติ (Chat Kopchitti)	เรื่องธรรมดา (Rueang thammada)	Une Histoire Ordinaire	French
Various Authors	เรื่องสั้น 4 เรื่อง (Rueang san si rueang)	Quatre Nouvelles	French
Various Authors	เรื่องสั้น 6 เรื่อง (Rueang san hok rueang)	Six Tranches de Siam	French

Appendix 4: The List of the Translations of Thai S.E.A. Write Award Winners


AWARDED YEAR	TITLE	GENRE	AUTHOR	TARGET LANGUAGE(S)
1979	ลูกอีสาน (<i>Luk isan</i>)	Novel	Kampun Bunthawi	English, Japanese
1981	ขุนทอง เจ้าจะกลับเมื่อฟ้าสว่าง (<i>Khunthong chao cha klap ma muea fasang</i>)	Short story	Atthasiri Thammachot	English, Japanese
1982	คำพิพากษา (<i>Kham phiphaksa</i>)	Novel	Chat Kopchitti	English, French, Japanese
1985	ปูนพิตทอง (<i>Pun pit thong</i>)	Novel	Kritsana Asoksin	English
1988	ตี่ลิ่งสูง ชุงหนัก (<i>Taling sung sung nak</i>)	Novel	Nikhom Raiyawa	English, French, Japanese
1989	ครอบครัวกลางถนน (<i>Khropkhrua klang thanon</i>)	Short story	Sila Khonchai	Japanese
1990	เวลา (<i>Wela</i>)	Novel	Chat Kopchitti	English, French, Japanese
1991	ม้าก้านกล้วย (<i>Ma kan kluai</i>)	Poem	Phaiwarin Khaongam	English
1996	แผ่นดินอื่น (<i>Phaendin uen</i>)	Short story	Kanokphong Somsongphan	French
1997	ประชาธิปไตยบนเส้นขนาน (<i>Prachathippatai bon sen khaman</i>)	Novel	Win Lyovarin	English, Japanese

1999	สิ่งมีชีวิตที่เรียกว่าคน (<i>Sing mi chiwit thi riak wa khon</i>) ⁷	Compilation of Short stories	Win Lyovarin	English
2000	อมตะ (<i>A-mata</i>)	Novel	Wimon Sai-nimnuan	English
2002	ความน่าจะเป็น (<i>Khwaam na cha pen</i>)	Short story	Prapda Yun	English, (Japanese), Malaysian
2006	ความสุขของกะทิ (<i>Khwaam suk khong kathi</i>)	Novel	Jane Vejajiva	English, French, German, Lao, Catalan, Japanese, Korean and Chinese
2009	ล้นเกล้าแก่งคอย (<i>Lap lae kaeng khoi</i>)	Novel	Uthit Hemamun	English
2014	อสรพิษและเรื่องอื่น ๆ (<i>A-sorapit lae rueang uenuen</i>)	Compilation of Short stories	Dan-aran Saengthong	Catalan, English, French, Greek, Spanish

⁷Some of the short stories in this volume were translated and compiled in *Man Alive* (2012) and *Man Doomed* (2012).

Appendix 5: The List of the Modern Thai Literary Texts Recommended by OCAC

5.1 Sample Content Page

<p>蝴蝶與花朵 Butterfly and Flowers By Nippon Pisut Lae Dokmai</p> 	<p>Butterfly and Flowers (butterfly and flowers) / Pisut Lae Dokmai</p> <p>Butterfly and Flowers is a youth literature classic. It is a collection of poems, short stories, and novels. The book is written in a simple and easy-to-understand style, making it suitable for young readers. The book is a collection of poems, short stories, and novels. The book is written in a simple and easy-to-understand style, making it suitable for young readers.</p> <p>About the author</p> <p>'Nippon' is the pen name of Makai Oradee, who was born in 1920 in the Songkhla Province. Mr. Oradee attended the local primary school and graduated from the Songkhla Teachers' College. He worked as a teacher and then as a writer. He is now the head janitor and the editor of the printing houses Press and the No. 5 Press.</p>	<p>蝴蝶與花朵 Butterfly and Flowers (Pisut Lae Dokmai)</p> <p>蝴蝶與花朵是青少年文學經典之一。它是一本詩、小說、短篇故事的合集。本書以簡單易懂的語言，適合青少年閱讀。</p> <p>關於作者</p> <p>Nippon是Makai Oradee的筆名。他於1920年出生于宋卡省。Oradee先生曾在當地小學就讀，並從宋卡師範學校畢業。他曾任教師，後成為作家。他現任印刷廠主任兼第5號印刷廠編輯。</p>
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5.2 Books by or about the Activities of Members of the Royal Family

TITLES	THAI TITLES	TRANSLITERATION	AUTHOR
<i>The Story of Mahajanaka</i>	พระมหากษัตริย์	<i>Phra maha chanok</i>	King Bhumibol Adulyadej (King Rama IX)
<i>The Story of Tongdaeng</i>	ทองแดง	<i>Thongdaeng</i>	King Bhumibol Adulyadej (King Rama IX)
<i>Busy Fingers</i>	เวลาเป็นของมีค่า	<i>Wela pen khong mi kha</i>	Princess Galyani Vadhana
<i>Kaew The Mischievous</i>	แก้วจอมซน	<i>Kaew chom son</i>	Princess Maha Chakri Sirindhorn
<i>Kaew The Irrepressible</i>	แก้วจอมแก่น	<i>Kaew chom kaen</i>	Princess Maha Chakri Sirindhorn

5.3 Youth Literature and Graphic Literature for Children

TITLES	THAI TITLES	TRANSLITERATION	AUTHOR
<i>The Fang of the Fire Tiger</i>	เขี้ยวเสือไฟ	<i>Khiao suea fai</i>	Mala Khamchan (Charoen Malarot)
<i>Butterfly and Flowers</i>	ผีเสื้อและดอกไม้	<i>Phisuea lae dokmai</i>	Nippan (Makut Onruedi)
<i>Little Garuda</i>	ครุฑน้อย	<i>Khrut noi</i>	Khoy nut (Siriphan Tetchindawong)
<i>Grandpa Big Glasses</i>	คุณปู่แว่นตาโต	<i>Khunpu waenta to</i>	Chamaiphon Saengkrachang

<i>SEPIA: from the memories of "Sepia"</i>	บันทึกที่หาจากหัวใจผู้ไร่บ้าน	<i>Banthuek sithao chak huachai phuraiban</i>	Chonprasoet Khintharak
<i>Coffee Orchid Girl</i>	เด็กหญิงสวนกาแฟ	<i>Dekying suan ka-fae</i>	May Noinawet (Thapani Noinawet)
<i>Once, Upon A Time</i>	ปึงหญ่ป่าใหญ่	<i>Buengya payai</i>	Thepsiri Suksopha
<i>Khanom Tom's Heirs</i>	ทายาทขนมต้ม	<i>Thayat khanomtom</i>	Chit Chayakon
<i>Mai Mae</i>	ใหม่แม่	<i>Maimae</i>	Phanumat Phumithawon
<i>Tanyong in the Wind</i>	ต้นไผ่ในสายลม	<i>Tanyong nai sai lom</i>	Wansap Choengsi
<i>My Wonderful Grandma</i>	คุณยายหวานซ่าส์ลส์	<i>Khunyai wan sa</i>	Chamaiphon Saengkrachang
<i>Sai Mai The Daughter of The District Chief at Baan Nang Hee</i>	พ่อนายกฯ สายไหม บ้านหนองฮี	<i>Pho nayok Saimai ban Nonghi</i>	Somkit Singsom
<i>With Wings and Beans</i>	ด้วยปีก...และถั่วพู	<i>Duai pik ...lae thuaphu</i>	Rommana Rocha
<i>Not-so-magic Prince</i>	เจ้าชายไม่วิเศษ	<i>Chaochai mai wiset</i>	Pricha Akkharachanthachot
<i>The Moon Rabbit's Castle</i>	ปราสาทกระต่ายจันทร์	<i>Prasat kratai chan</i>	Chanchao
<i>Khwan Song</i>	ขวัญสงฆ์	<i>Khwan song</i>	Chamaiphon Saengkrachang
<i>Ileng Kheng Khong Wants to go to Ayuthaya</i>	อีเล้งคังคอง อึ้งคังคอง	<i>I-leng kheng khong</i>	Chiwan Wisasa

<i>The Old Man with Long Beard</i>	คุณตาหนวดยาว	<i>Khunta nuad yao</i>	Chiwan Wisasa
<i>Mr. Bubble's Brushing</i>	คุณฟองน้ำแปรงฟัน	<i>Khunfong nak praeng fan</i>	Chiwan Wisasa
<i>Ten Marching Ants</i>	มดสิบตัว	<i>Mot sip tua</i>	Chiwan Wisasa
<i>Is That You? (Peach & Plum)</i>	น้องส้มโอกับพี่พลอดไฟ	<i>Nong Som-o kap phi Loffai</i>	Chiwan Wisasa
<i>Mommy, We Want To Be Like You</i>	เจ๊เย็บ เย็บ ยากเหมือนแม่	<i>Chiap chiap yak muean mae</i>	Chiwan Wisasa
<i>Happy Something Else</i>	นี่ง	<i>Ning</i>	Chiwan Wisasa
<i>Hip Hop</i>	ดั่ง ดั่ง	<i>Dueng dueng</i>	Chiwan Wisasa
<i>Happy Bell</i>	ระฆังเบิกบาน	<i>Ra-khang boekban</i>	Chiwan Wisasa
<i>The Wind Life of Huai Kha Khaeng</i>	ชีวิตไพรห้วยขาแข้ง	<i>Chiwit phrai huai kha khaeng</i>	Parinyakon Worawan
<i>The Moon With No Footstep</i>	พระจันทร์ที่ไม่เคยเดินเหยียบ	<i>Phra chan thi mai koei don yiap</i>	Khunakon Worawanthachai and Rueangsak Duangphala
<i>Shockolate</i>	Shockolate	<i>Chok ko laet</i>	Wirachai Duangphla
<i>Beansprout & Firehead in The Infinite Madness</i>	ถั่วอกและหัวไฟ	<i>Thua ngok lae hua fai</i>	Songsin Tiaosombun
<i>Nine Lives</i>	Nine Lives	<i>Nai lai</i>	Songsin Tiaosombun

5.4 Novels and Short Stories

TITLES	THAI TITLES	TRANSLITERATION	AUTHOR
<i>Lablae, Kaeng Khoi</i> * ⁸	ลับแล, แก่งคอย	<i>Laplae kaengkhoi</i>	Uthis Haemamool
<i>A Child of The Northeast</i> *	ลูกอีสาน	<i>Luk isan</i>	Kampon Boontawee
<i>Behind the Painting</i>	ข้างหลังภาพ	<i>Khang lang phap</i>	Siburapha (Kulap Saipradit)
<i>Four reigns</i>	สี่แผ่นดิน	<i>Si phaendin</i>	Kukrit Pramroj
<i>The Judgment</i> *	คำพิพากษา	<i>Kham phiphaksa</i>	Chart Korbjitti
<i>Sunset at Chaophraya</i>	ค่ำกรรม	<i>Khu kam</i>	Thommayanti
<i>Democracy, Shaken & Stirred</i> *	ประชาธิปไตยบนเส้นขนาน	<i>Pracha thippatai bon sen khaman</i>	Win Lyovarin
<i>The Two Worlds</i>	ทวีภพ	<i>Thawiphop</i>	Thommayanti
<i>High Banks, Heavy Logs</i> *	ตลิ่งสูงซุงหนัก	<i>Taling sung sung nak</i>	Nikom Raiyawa
<i>Amata</i> *	อมตะ	<i>Amata</i>	Vimol Sainimnual
<i>Mad Dogs & Co</i>	พันธุ์หมาบ้า	<i>Phan ma ba</i>	Chart Korbjitti

⁸Marking with star symbol (*) signifies that the title has been awarded the S.E.A. Write Award.

<i>Time in a Bottle</i>	เวลาในขวดแก้ว	<i>Wela nai khuat kaew</i>	Prapassorn Sevikul
<i>Chao Chan Phom Hom, Niraat Phra That In Khwaen*</i>	เจ้าจันทร์หม่อม นีราศพระธาตุอินทร์แขวน	<i>Chao Chan phom hom nirat phra that in khwaen</i>	Mala Khamchan
<i>Time*</i>	เวลา	<i>Wela</i>	Chart Korbjitti
<i>Ghosts</i>	ปีศาจ	<i>Pisat</i>	Seni Saowaphong
<i>Chang Sam Ran*</i>	ช้างลำราญ	<i>Chang samran</i>	Dueanwat Phimwana
<i>No Way Out</i>	จนตรอก	<i>Chon trok</i>	Chart Korbjitti
<i>Siang Jaeng Matchimmayam</i>	เสียงแห่งขมิ้นยาม	<i>Siang haeng matchimmayam</i>	Sabai mueang
<i>Chamlak Wai Nai Pandin</i>	จำหลักไว้ในแผ่นดิน	<i>Chamlak wai nai phaendin</i>	Kritsana Asoksin
<i>Nueng Fah Din Deow</i>	หมิงฟ้าเดียวกัน	<i>Nueng fa diao kan</i>	Kritsana Asoksin
<i>A Life Long Dream</i>	เขียนฝันด้วยชีวิต	<i>Khian fan duai chiwit</i>	Prachakom Lunachai
<i>Malai Sam Chai</i>	มาลัยสามชาย	<i>Malai samchai</i>	W.Winitchaikun
<i>Father's Land</i>	แผ่นดินพ่อ	<i>Phaendin pho</i>	Yib Phanchan
<i>Lai Cheewit</i>	หลายชีวิต	<i>Lai chiwit</i>	Kukrit Pramoj
<i>Building Sand Pile*</i>	ก่อกองทราย	<i>Ko kong sai</i>	Phaitun Thanya

<i>A Living Thing Called Man*</i>	สิ่งมีชีวิตที่เรียกว่าคน	<i>Sing mi chiwit thi riak wa khon</i>	Win Lyovarin
<i>We've Forgotten Something*</i>	เราหลงลืมอะไรบางอย่าง	<i>Rao long luem arai bang yang</i>	Watchara Satchasarin
<i>Possibility*</i>	ความน่าจะเป็น	<i>Khwam na cha pen</i>	Prabda Yoon
<i>The Politicians and Other Stories</i>	ฟ้ากับ	<i>Fa bo kan</i>	Lap Khamhom
<i>Bedfellow</i>	เพื่อนนอน	<i>Phuean non</i>	Kukrit Pramroj
<i>Samud Pok Dam Kab Baimai Si Daeng</i>	สมุทรปกดำกับใบไม้สีแดง	<i>Samut pokdam kap baimai si daeng</i>	Win Lyovarin
<i>In the Same Lane*</i>	ซอยเดียวกัน	<i>Soi diao kan</i>	Wanit Charungkit-anan
<i>Chao Ngin*</i>	เจ้าหญิง	<i>Chao ngin</i>	Binla Sankalakhiri
<i>Chom's World*</i>	โลกของจอม	<i>Lok khong chom</i>	Thinakon Hutangkoon
<i>Diao</i>	เดียว	<i>Diao</i>	Ngarpun Vejajiva
<i>Wings of Dreams</i>	ปีกความฝัน	<i>Pik khwam fan</i>	Nippan
<i>Honey, Read This Book</i>	อ่านหนังสือเล่มนี้เถอะที่รัก	<i>An nangsue lem ni thoe thirak</i>	Pailin Rungrat

5.5 Poetry

TITLES	THAI TITLES	TRANSLITERATION	AUTHOR
No Women in Poetry*	ไม่มีหญิงสาวในบทกวี	Mai mee yingsao nai bot kawi	Zakariya Amataya
That White Hand*	มีอนันสีขาว	Mue nan si khao	Saksiri Misomsuep
Piang Kwam Kluen Wai*	เพียงความเคลื่อนไหว	Phiang khwam khluean wai	Naowarat Phongphaibun
Paew Pan Tharn Nam Lai	แผ่วผ่านธารน้ำไหล	Phaeo phan than nam lai	Naowarat Phongphaibun
Maenam Ramluk*	แม่น้ำรำลึก	Maenam ramluek	Raywat Panpipat
Loke Nai Duangta Kapachao*	โลกในดวงตาข้าพเจ้า	Lok nai duangta khaphachao	Montri Siyong

5.6 Non-fictions and Others

TITLES	THAI TITLES	TRANSLITERATION	AUTHOR
<i>Southern Light in the Monsoon</i>	แสงใต้ในมรสุม	<i>Saengtai nai morasum</i>	Weerasak Chansongsaeng
<i>Seven-tier Forest: A Sage's Philosophy</i>	ป่าเจ็ดชั้น: ปรัชญาปรารถน์	<i>Pa chet chan: panya prat</i>	Kannika Phromsao
<i>When Grandpa and Grandm Were Young</i>	เมื่อคุณตาคุณยายยังเด็ก	<i>Muea khunta khunyai yang dek</i>	Thipwanee Snidwongse na Ayudhya
<i>The Handbook for Mankind</i>	คู่มือมนุษย์	<i>Khumue manut</i>	Buddhadasa Bhikkhu
<i>Love Management</i>	Love Management	<i>Loep Maenetmen</i>	W. Vajiramedhi
<i>Walk to Freedom</i>	เดินสู่อิสรภาพ	<i>Doen su itsaraphap</i>	Pramual Pengchan
<i>Extra Ordinary Chalermchai Kositpipat</i>	ไม่ธรรมดา เฉลิมชัย โฆษิตพิพัฒน์	<i>Mai thammada Chalermchai Kositpipat</i>	Petyapha Bunsiricharungrat
<i>81 Years of Angkarn Kalayanapong</i>	ครบรอบ ๘๑ ปี อังคาร กัลยาณพงศ์	<i>Khroprop 81 pi Angkarn Kalayanapong</i>	Angkarn Kalayanapong
<i>Beauty of Thai Art</i>	ความงามในศิลปะไทย	<i>Khwaam ngam nai sinlapa thai</i>	No na paknam
<i>Touring Lanna in Search of Thai Wisdom</i>	เที่ยวล้านนาตามหาภูมิปัญญาไทย	<i>Thiao lanna tamha phum panya thai</i>	Charuphat Wimutset

<i>I love Bangkok: To The Old Town if Bangkok</i>	ฉันรักกรุงเทพฯ ดอนสู่กรุงเทพฯ เมืองเก่า	<i>Chan rak krungthep ton su krmgthep mueang kao</i>	Prathumphon
<i>Turn About</i>	กลับหลังหัน	<i>Klap lang han</i>	Lom Pengkao
<i>Born a Southerner</i>	เกิดเป็นคนใต้	<i>Koet pen khon tai</i>	Lom Pengkao
<i>Desserts Are Here!</i>	ขนมแม่เอ๋ย	<i>Khanom mae oei</i>	So Plainoi
<i>Bamboo Flute</i>	ขลุ่ยไม้ไผ่	<i>Khluai mai phai</i>	Pochana Chantarakhati
<i>Rustling Bamboo at the Water's Edge</i>	ไผ่หวายน้ำ	<i>Phai wai chai nam</i>	Chaichon
<i>Visit the Houses and the Past</i>	เยี่ยมเรือนย้อนอดีต	<i>Yiam ruean yuean adit</i>	Chaichon
<i>Legend of Thai Ghosts</i>	ตำนานผีไทย	<i>Tamnan phi thai</i>	So Plainoi
<i>Our Toys</i>	ของเล่นของเรา	<i>Khonglen khong rao</i>	Anek Nawigmun
<i>Thai Boxing</i>	มวยไทย	<i>Muai thai</i>	Office of the National Culture Commission
<i>Vegetable and Fruit Carving</i>	ศิลปะการแกะสลักผักและผลไม้	<i>Sinlapa kan kaesalak phak lae phonlamai</i>	Damrongsak Niran
<i>Siamese Tattoos</i>	รอยสักสยาม	<i>Roi sak Sayam</i>	Sangkit Chantanapo